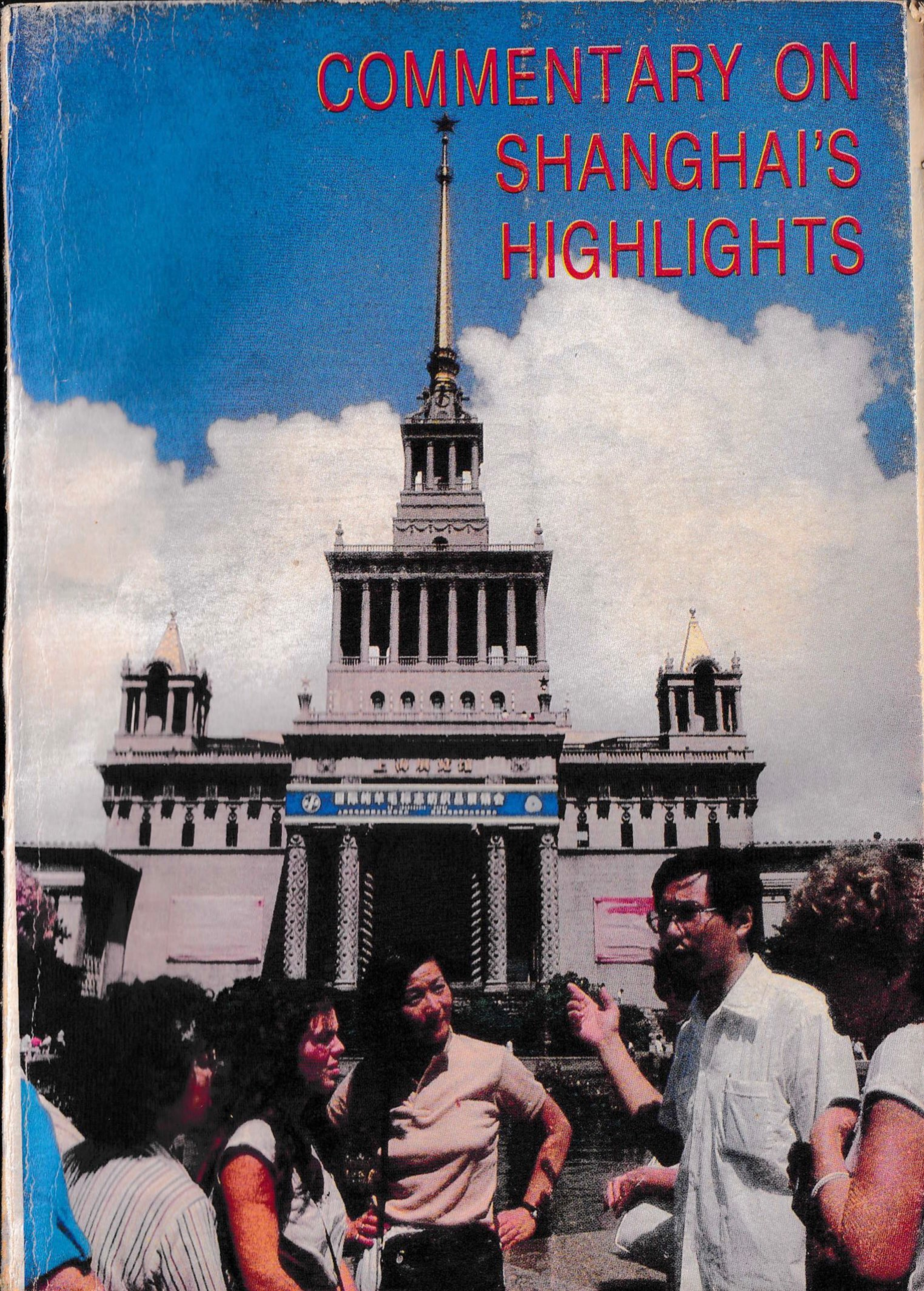
COMMENTARY ON SHANGHAI'S HIGHLIGHTS



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Compiled and translated by China International
Travel Service, Shanghai Branch

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FOREWORD

A year ago we compiled and published a "Commentary on Shanghai's Highlights" in Chinese. The 3,000 copies we printed have all been subscribed or purchased by different tourist services or individuals, except for a small number we keep for our own use. There have been constant inquiries through telephone or correspondence about whether there is an English copy of the Commentary. This shows that the Commentary is useful and much appreciated. In view of such a need and for the convenience of tourist guides we have now compiled and published an English version of the Commentary. The translation and compiling of the Commentary has been sponsored by Zhan Yunzhao, who has long experience in tourist guiding work, and all the translations have been duly checked and revised.

I believe, along with the rapid development of the tourist business in China and the growth of the professional guiding contingent and the enrollment of part-time tourist guides, the publishing of the Commentary in English will be of practical significance. We hope that this booklet will be helpful to those who are in the tourist trade and we solicit your comments. We want to express our thanks to all those who have participated in the translation and compiling work of this book.

Zhao Renyong
Deputy General Manager of
China International Travel Service,
Shanghai Branch
January 1986

A SIGHT-SEEING TOUR OF THE CITY PROPER

Ladies and gentlemen:

Good morning! We are going to start our morning programme with a city tour. As the main speaker, I'll give you some information about the city and the things you are going to see on the way. But I don't want to boss the show and you are welcome to ask me questions.

Let's begin with the Shanghai Hotel, where you are staying. The hotel was officially opened in October 1983. It has 600 rooms with 1,200 beds. There are 12 restaurants, large and small, including a multi-function banquet hall, 676 square metres in floor space, big enough for 400 diners and for a cocktail party with 1,000 attendants. When used as a meeting hall, 600 seats can be arranged and facilities for simultaneous translation of 5 languages are available.

The building on your left is Jingan Hotel. It used to be an apartment building before it was converted into a hotel in 1977. It is named after one of the urban districts—Jingan District. Greater Shanghai breaks down into 12 urban districts and 10 suburban counties on the outskirts. It covers a total area of 2,355 square miles or 6,100 square kilometres with a population of 12,050,000, known as the largest city in China and one of the largest in the world. Like a gateway to China, Shanghai is situated mid-way between the north and south coasts with the East China Sea one

hundred kilometres away. Talking about the sea, the name of the city "Shanghai" means going to sea. Why going to sea? To answer the question, I have to touch briefly on the history of Shanghai.

The cultural remains discovered in the western suburbs of Shanghai proves that the earliest inhabitants appeared some 6,000 years ago instead of 3,000 as most Chinese and foreign archaeological experts believe. People at that time were already able to make stone tools, and knew how to grow crops. In the Spring and Autumn Period (770-475 B.C.), Shanghai was the territory of Wu. In the Warring States Period (475-221 B.C.), Shanghai belonged to the Yue and Chu States. In the 3rd century, most inhabitants along the Wusong River (the present Suzhou Creek) depended on fishing for a livelihood. Their fishing tool made of bamboo was called "*hu*". Moreover, "*du*" was used to refer to the place where the river emptied into the sea. Shanghai area was then called "Hu Du" or "Hu" for short.

In the Five Dynasties (907-960) when Shanghai was part of Chien's Wu and Yue States, it was known as Hua Ting Hai, which was actually a desolate fishing village. In the Song Dynasty (960-1279) Shanghai became a place "crowded with people and dotted with boats" as was described by historical records. In 1149, a board for examining incoming and outgoing ships and collecting tax was set up. Shanghai was then only a small fishing town with no more than ten streets and less than a hundred families mainly living on fishing. It was from there that fishermen boarded the boats and ships went out to sea. Hence the name – "Shanghai", meaning "going to sea".

We are now driving on Hengshan Road, heading south. Here was the former French Concession. Perhaps, some of you have read about the foreign concessions in old Shanghai. Let me tell you when and how these were set up. In the middle of the 17th century many European powers, looking for markets for their merchandise and seizing colonies, made China one of their targets. The British government smuggled large quantities of opium into China. The Qing Government, China's last dynasty, under the pressure of the people, sent an upright official Lin Zexu to Canton to ban opium. The British government, with a view to protecting its opium trade, launched the Opium War in 1840. As the Qing Government was defeated in the war, it was forced to sign the unequal treaty – the Nanjing Treaty. According to the treaty, Shanghai was made one of the treaty ports opened to foreigners. The British came first, followed by others to carve the city's territory into their spheres of influence known as concessions. These concessions were actually enclaves or "states within a state". Inside these, they opened factories, schools and hospitals, stationed troops and maintained police. Besides, they enjoyed all sorts of privileges. For example, their nationals could go free without being punished by the law in China, as they were shielded by so-called extra-territorial rights. Following the outbreak of the Pacific War in 1941, the Japanese troops entered the concessions. The Wang Jin-wei pro-Japan puppet regime, under the baton of the Japanese invaders, put up a show of the so-called "recovering of concessions", thus turning the whole city of Shanghai into a colony directly controlled by the Japanese.

Shanghai remained a semi-colonial city, with its people suffer-

ing at the hands of foreign invaders for more than 100 years. It was not until 1949 that Shanghai returned to the embrace of the people. Shanghai now as an industrial base and large port in China, plays an important role in our national economy. The city produces one nineth of the nation's gross national product. One sixth of the national revenue comes from Shanghai. One third of the goods for foreign trade are manufactured in Shanghai. For its important position in our national construction, Shanghai is made one of the three cities under the direct control of the central government, which is equivalent to a province.

Look at the building on your left. It is the International Community Church, one of the 20 or so Christian churches in Shanghai. There are some 40,000 Christians in the city. Every Sunday, 30,000 of them attend services in churches. The Chinese government has all along practised the policy of freedom of religious belief. Our constitution guarantees the people this freedom. Chinese people are free to believe or not to believe in religion and we propagate atheism. They are free to believe in this or that religion; non-believers can become believers and believers can give up beliving at any time; believers and non-believers enjoy equal social and political status, and discrimination against or exclusion of believers is not permitted.

If you cast your eyes to the right, you'll see a hospital — the International Peace Maternity and Child Care Hospital. It was founded by Madame Soong Ching Ling, wife of Dr. Sun Yat-sen leader of the Chinese Democratic Revolution, which overthrew the Qing Dynasty in 1911. There are now in Shanghai more than 400 hospitals with about 50,000 sick beds.

They have a total medical staff of 102,000, including doctors, medics, nurses, midwives, pharmacists and lab workers. All government employees enjoy free medical care. The cooperative medical care system is practised in the countryside, whereby each commune member pays one and half or two yuan into the medical fund and then enjoys free medical care all the year round.

This area is called Xujiahui, a shopping centre. Each of the 12 urban districts has at least one shopping centre like this. On your right is a Catholic church built in 1910 with a seating capacity of 3,500.

We are now driving on a highway leading to Minghang, one of the industrial districts in the suburbs, some 30 kilometres away with a population of 80,000. There are more than 10 such districts built since liberation in 1949 in the suburbs of Shanghai, all for the purpose of decentralizing industry and population in the city proper. Each of them is complete with factories, warehouses, railroads, wharves, apartments, schools, recreational facilities, etc. They have done much to reduce the pollution in the city proper. Talking about pollution, our government is paying great attention to it. Many factories which used to produce pollution problem have been moved to the suburbs. New factories are not allowed to operate unless they are equipped with anti-pollution devices. Another important measure is the multi-utilization programme, that is, the recycle of useful materials from waste water, residue and gas. Thanks to these measures, six of the 12 urban districts in Shanghai have been turned into fumeless zones with 97 per cent of the fume from factories brought under control.

If you look on your left, you will find the Shanghai Film Studio

for making feature films. Shanghai, as a movie centre in China, has four film studios with the other three making documentary films, scientific and educational films, cartoon films and dubbing foreign films. As the largest film studio in our country, this one produced 19 feature films in 1984.

Look on my side, please. There are nine 13-to-15 storied apartment buildings. While 5 or 6-storied buildings still dominate in our housing projects, the number of high rises has been increasing in the past few years. This is because we have a shortage of space in the city proper and even though we know such high-rises have disadvantages we still have to build more in order to "reclaim land from the air".

Our government has speeded up the building of new housing for the people. The local government of Shanghai spent in 1984 some 820 million yuan on new housing with 432 million square metres of new apartments completed. There are more than 150 housing projects constructed since liberation in Shanghai. As far as housing is concerned, we are still pressed for space, but, at least, everybody has a shelter. You may say we are in heaven, if you compare with the bad old days when there were 636 slum areas with a population of one million in Shanghai. Many people found themselves without a roof over their heads and had to sleep in the streets.

Opposite these high-rises is the Shanghai Indoor Stadium completed in 1976. It covers an area of 10.6 hectares with 47,000 square metres of floor space. The competition hall comes to 31,000 square metres with a seating capacity of 18,000. It is for many ball games and gymnastics and it can also serve as a meeting hall and an amphi-theatre for acrobatics. Many important tournaments have been held here. Behind this stadium is the Shanghai Indoor Swimming Pool, the most up-to-date and largest in China. Built in 1983, it covers an area of 7,000 square metres with more than 4,000 seats. With more sports facilities to be added, this area will be turned into a sports district. We, Chinese, did very well in the 1984 Olympic Games. The athletic achievements could not be made without a strong mass basis. A great number of people in China go in for sports. If you go round in the neighbourhoods, you'll see children rig up a table and play table tennis or play soccer or badminton. Factories, schools and people's communes have their own sports teams and often hold sports meets and competitions.

There is a new hotel being built on your right. Called Huating Hotel, it is going to be a 29-storied delux hotel with 1,000 rooms. It will be completed in 1986. Most visitors to China come to Shanghai. We, China International Travel Service, Shanghai Branch, received 225,000 overseas tourists in 1984. At present, we still have a shortage of hotels. When this hotel and many others are ready for use in the near future, the situation will be improved.

We are running on Zhaojiabang Road, the longest boulevard in Shanghai with a total length of 3 kilometres. When you see this beautiful street with trees and flowers around, can you imagine it used to be a dirty creek before liberation in 1949? Called Zhaojiabang, it was a tributary of the Huangpu River with clear water in the beginning. After the Opium War, however, this area was turned into part of the French Concession. Large quantities of waste fluid and garbage were dumped into the creek. Fol-

lowing the entry of the Japanese troops into Shanghai in 1937, many roads were built along the creek, thus blocking its outlet to the Huangpu River and making it a "dead creek". The water pollution became more serious. The water of the creek was so dirty that it became a breeding ground for mosquitoes and flies. The more than 1,500 poor families living in shacks in this largest slum around here had to fetch the filthy water from the creek for drinking, as there were virtually no running water taps in this area. A lot of people came down with infectious diseases, which took heavy tolls of lives. After liberation, the people's government took measures to improve people's life. Zhaojiabang Creek was filled up, with a sewage system built underground. With trees and flowers planted, it has been turned into a beautiful boulevard. The former slum dwellers have been rehoused.

You are probably impressed with the trees whenever you go. China has gone in for a very intensive tree planting programme. March 12 is our tree planting day. We have planted 1.5 million trees in the suburbs and another 160,000 trees along the streets in the city proper. These trees make a world of difference. They provide people with a good shade and keep the air fresh. You may be surprised to see some palm trees around, as you may think the weather here is not warm enough for them. Well, Shanghai has a sub-tropical climate. It is neither too warm in summer nor too cold in winter with the average temperature of 60 degrees Fahrenheit the year round. August is our hottest month with a temperature averaging 82 degrees, while January is our coldest, with 38 degrees as the average temperature. We get very little snow in winter. Rainfall is plentiful, as much as 42 inches a year.

We are now driving on Shaanxi Road. The street is named after Shaanxi Province. Many streets running from south to north are named after provinces, while many running from east to west are named after cities in China. Interestingly, the location of many streets is based on the cities or provinces they are named after. For example, if the street is located to the northwest of the city, it is most likely named after a city or a province to the northwest of China.

Please look at the building on your right. It is the Cultural Square, the largest theatre in Shanghai with a seating capacity of 13,000. It can serve as a meeting hall and a cinema as well. Before liberation, it was called the Canidrome, a dogs' track for gambling.

There is a gymnasium on your right. It used to be another joint in old Shanghai. In those days, many people called it "hai a la" in local dialect, meaning "getting us into trouble" as it sounds just like the Spanish "Jai-Lai". It is true that in those days a lot of people got into trouble when they went bankrupt by playing such games.

Our bus is now on Huaihai Road, Central. This is a shopping street, almost as busy as Nanjing Road, with more than 200 stores on both sides, including quite a few well-known clothing stores. As Nanjing Road is too crowded, many Shanghai people prefer to come to Huaihai Road to do shopping. If you look on my side, you'll see the Shanghai Western Restaurant. It used to be called the Renaissance Café. It was run by one of the many Russians who were exiled to Shanghai. Most of its customers were white Russians and their sympathisers. Although here was the

French Concession, it was filled with a kind of Russian atmosphere with Russian stores around and ladies in Russian fasions walking in the street. So the street was also called the Russian Street.

You can see a cinema on the driver's side. There are more than 100 cinemas and theatres in Shanghai. We have on the screen both Chinese movies and foreign movies, which are dubbed into Chinese. Movie tickets are cheap, thirty or forty fen each.

The building coming up on your right is the Shanghai Women's Articles Store. It sells ready-made clothes, materials, caps and shoes, underwear etc. for women. Of course, gentlemen are not barred from going in to do shopping for their wives and daughters.

There is a high school on your right. There are about 1,000 high schools with a student body of 610,000 and more than 3,000 primary schools with an enrolment of 830,000. Shanghai now practises a 12-year schooling system in the city proper with 6 years in the primary school, 3 years in the junior high and another 3 years in the senior high. There are 51 institutions of higher learning. All middle school graduates can apply for a university or college course through entrance examination. They can also apply for vocational or secondary technical schools. Those who fail to be admitted will be assigned jobs by the government. While at work, they can further their study. Adult education is very popular in China. As a matter of fact, a lot more people receive higher education by taking a radio course or TV course or by attending evening schools. Such education reached 883,000 people by the end of 1983 in Shanghai alone.

This is Tibet Road. Tibet is one of the autonomous regions

in China. It is located in the far west and inhabited by Tibetans, one of the 55 minority nationalities in our country. An autonomous region is equivalent to a province. There are, in China 22 provinces, 5 autonomous regions and 3 cities under the direct control of the central government.

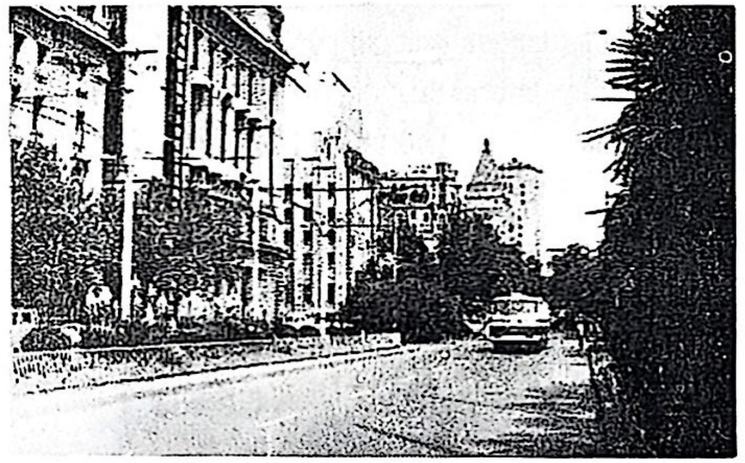
The building with a tower on your right is the Shanghai Municipal Youth Palace. It is a centre for young people from 16 to 30 to carry out spare-time activities. There are libraries, reading rooms, sports facilities, games rooms and theatres for amateurs to stage performances. The palace also sponsors training classes, such as singing, ballet dancing, musical instruments playing etc., for those who are interested in them. Before liberation, it used to be a multi-amusement centre called the "Great World". Run by Huang Chujiu at first and later by Huang Jinrong, a big crook and head of the roguish Green-Red Society, the place was notorious for scoundrels, gamblers, bullies, prostitutes and thieves who frequented it. It is now one of the largest recreational centres in China and "a home of culture for Shanghai's young people", providing all the facilities to them free of charge.

We are driving through the Peope's Square. This is where Shanghai people hold mass rallies and parades on special occasions. It was part of the former Race Course run by the British in the concession days. This was the third race course. The first two were further to the east around Nanjing Road, East. The British cashed in on the rise of land prices; they sold the land and made a big fortune. Then they bought at low price this piece of land and turned it into the third race course. Its size was based simply on the hoof prints of a big horse a certain Mr. Hog rode,

heading eastward, making a circle. It was as easy as rolling off a log! In the 19 years from 1920 to 1939, the owner of the race course lined his pockets with some 150 million silver dollars from the entrance tickets alone. Shortly after liberation, gambling was done away along with prostitution and drug abuse. These vices were a nightmare in those days. There were 7,000 gambling houses, 30,000 prostitutes, 10,000 opium dens with 200,000 opium smokers and 30,000 people making a living by manufacturing and trafficing in drugs. After liberation, the people's government banned all these. Decrees were issued closing all the opium houses, brothels and gambling joints. The opium addicts had to quit using drugs because they could not get any. In doing so they resorted to different methods, though the cold-turkey method was common. The government then got the ex-addicts together in training classes where they learned useful skills. Later, jobs were assigned to them. The tactics were similar in the campaign to eradicate prostitution. While appropriate punishment was meted out to the madames who owed bitter wrath of the people or resisted to wash their hands off the illegal business, the prostitutes were brought together for reform. The sick were given medical treatment. Those who wanted to get married were allowed to do so. Those who had no places to go were trained and given jobs. All those problems were solved around 1956 or 1957.

We are heading to the waterfront along Yanan Road. This street used to be the border between the two concessions – the French Concession on your right and the International Settlement on your left. As each concession ran its own utility systems, electric voltage was different–110 on your left and 220 on your

right, and buses and trolley buses were owned by different companies. Bus riders had to get off one bus and get on another on crossing the boundary of the concessions. This was a case in point to show that we, Chinese, had no right whatsoever on our own soil in those days and were pushed around and bullied. Gone for ever are the days when we were looked down upon and labeled as "the sick man of the East". We have long stood up as masters of our own house.



The Bund

We are now approaching the waterfront commonly known as the Bund. Over a century ago, the Bund used to be a muddy tow-path. Later, it was specified according to the Chinese authorities that in building the city a wide space should be reserved in order to preserve the tow-path for the trackers, that is, coolies pulling a boat. By 1934, the Bund majically became one of the seven most beautiful civic entrances of the world. It is now simply the symbol

of Shanghai so beautiful with a tree-lined boulevard extending along the Huangpu River on one side and impressive buildings in Western style on the other. It is a "must" for all visitors to Shanghai. Now you can see the Huangpu River in front. The Huangpu rises from the Dianshan Lake to the west of the city. It totals 114 kilometres long and averages 400 metres wide and 9 metres deep. It is an all-season river and navigable for ships up to 20,000 tons. Shanghai is a leading port in China. It has trade ties with more than 160 countries and regions in the world and handles 100 million tons of cargoes a year, or 40 per cent of the national shipping volume.

There are many impressive big buildings on your left. This is the Dongfeng Hotel. Before liberation, it used to be the old Shanghai Club, which claimed to have the longest bar in the Far East. The building with a dome on top is the Shanghai Municipal People's Government. Formerly the Shanghai and Hongkong Banking Corporation, it was built in ancient Greek style with a splendid dome rising from the centre similar to that in the ancient Roman pantheon temple. The British once boasted that it was the finest building to be found anywhere between the Suez Canal and the Bering Strait. The next building is the Shanghai Customs House erected in 1927. Its general outward appearance is the 19th century Western neo-classic architecture. Its main entrance on the side facing the Bund has a colonnade of Greek Doric temple style. The building with a black marble gate is the Shanghai Municipal Trade Union. Another one with a cone-shaped roof is the Peace Hotel. Known as the Cathay Hotel, it was built in 1929 and owned by a British named Victor Sassoon. Our bus is going to stop at the crossing of the Bund and Nanjing Road so that you can get off the bus, walk around, take

pictures and mingle with the people and talk with them.

If you are approached or surrounded by the passers-by, don't get scared. They may be curious about foreigners, but they are friendly. Most likely, they want to practise English on tourists like you, as learning English has almost become a national sport in China. You will be glad to get some information straight from the horse's mouth by communicating directly with these people. Now, have a good time.

Did you enjoy the stop? I hope you took some good pictures. If you did not have time to do that, a good way to make it up is to take a boat ride on the Huangpu River. The excursion boat goes all the way to the Yangtze River, 28 kilometres away. The three-and-half return trip will enable you to enjoy the fascinating view of the busy Shanghai harbour and the third longest river of the world – the Yangtze.

We are still riding on the Bund. The Bund used to be in the British Concession. May I draw your attention to the park on my side? It is the Huangpu Park, the smallest and oldest park built in 1868. There used to be a sign at the entrance to the park with the reading "Chinese and dogs not allowed". The Shanghai people certainly could not stand the shocking insult. They protested against the British. Their struggle ended up with the concession ruler removing the sign on the sly.

Opposite the park is the Shanghai Friendship Store. With the new building just completed, it is the largest of its kind in China. It opens from 9 a.m. to 11 p.m. We are now crossing an iron bridge spanning the Suzhou Creek. The creek meets the Huangpu River on the right. You can see clearly the distinctly different

colours of the two rivers. The bridge is called "the Outer Free Ferry Bridge" built by a British named Wells. In view of the heavy traffic, he built the bridge with an eye to the main chance to replace the ferries and he charged a toll to all the Chinese who crossed it but made it free to all foreigners. In protest to such an unreasonable regulation, the Chinese requested that ferries be restored. In response to this, some Chinese merchants set up several ferry crossings and offered free ferry to the people. In 1875, the Shanghai Municipal Council, aware of the indignation of the Chinese people, built a new wooden bridge beside the old one and called it "the Garden Bridge". Since there was no charge on crossing this bridge, people also called it "the outer free ferry bridge".

The tall building facing us is the newly renovated Shanghai Mansions, a hotel for tourists. Built in 1934, it was then called the Broadway Mansions. During the Second World War, it was once made the military headquarters by the Japanese and later turned into a concentration camp for some time for the British and American residents in Shanghai.

We are turning to Nanjing Road. It is one of the main streets and the busiest shopping centre in Shanghai. It is always the first shopping stop for visitors to Shanghai, as the 400 stores along the 5-kilometre long Nanjing Road offer almost everything, and the specialty stores with long standing have not only kept up their traditional worksmanship but also improved their service.

There is on your right a stamp company, a favourate place for stamp collectors. On your left is Laojiefu Drapery Store, a famous store with a long history. The choices there are excellent

for those interested in silk, woolen and other fabrics. There is Pengjie Ladies' Clothing Store on your right. It is still as famous as before, noted for its exquisite worksmanship. If you look on my side, you'll find the Yangzhou Restaurant, one of the many well-known restaurants on Nanjing Road. On the driver's side, you'll see a book store, named the Xinhua Bookstore, the largest in Shanghai, receiving 20,000 customers a day. There are some 100 book stores in Shanghai, including specialized book stores selling books for children, scientific and technical books, foreign languages books, ancient books, used books, etc. Have you noticed there are no bicycles running around here? They are not allowed from 9 a.m. to 6 p.m. because of the heavy traffic and large numbers of pedestrians in the street. Look at the people outside! I bet you've never seen so many people all your life. Believe it or not, every day no less than one million people go through Nanjing Road, East, from the Bund to Tibet Road. There is a painting and calligraphy store on your right. The 100-year-old Duo Yun Xuan ranks the best in China both in quantity and quality of calligraphy and paintings by famous artists. A lucky shopper can sometimes pick up an original copy of the Song Dynasty print for a bargain. On your left is the Sichuan Restaurant, serving spicy Sichuan food. If you want to buy Chinese silk, there is another store for you on your right – the Shanghai Silk Company. It deals in a broad range of silk fabrics covering 1,200 varieties. Next to it is the Shanghai No.1 Pharmacy, the largest in Shanghai. The building on your left is the Store for Overseas Chinese. The next one is the Shanghai No.10 Department Store, formerly the Wing On Company. Opposite to it on your right is the Shanghai Garments Store, the former

Sincere Company. It sells ready-made clothes and also accepts orders for tailoring. Next to it is th No.1 Foodstuffs Store, the old Sun Sun Company. It specializes in all kinds of native produce from Shanghai and other places in China. If you want to try Cantonese food, there is a restaurant on your left. The Sun Ya Restaurant is well known both at home and abroad. for its excellent food and service Yanyunluo is next, a restaurant noted for Beijing cuisine. Now look on your right. This is Wangxingji Fan Shop. Wangxingji is considered the best fan maker in China. There, lovely ivory fans cost as much as some hundred yuan; the feather fans are much less expensive but still very attractive. The cheap ones are only less than one yuan each. The tall building around the corner on your right is the Shanghai No.1 Department Store, the largest and the first department store in Shanghai. It was the former Da Xin Company. Every day, its 36,000 commodities attract some 100,000 customers attended by 2,000 salesmen. The shoppers are double or treble on a holiday. Talking about shops, there are altogether 34,000 of them in greater Shanghai. No wonder foreign tourists say Shanghai is the shoppers' paradise. Experienced tourists always refrain from doing shopping or too much shopping before they get to Shanghai. Shanghai does offer a wider variety and better quality of commodities.

The People's Park is on your left. It was part of the old Race Course. There are two hotels on my side. This is the Overseas Chinese Hotel built in 1924. Next to it is the Park Hotel erected in 1934. It serves both excellent Chinese and Western food. The building around the corner is the Shanghai Arts and Crafts Store. Next to it is the Grand Theatre, the largest movie house in the

city. Now you see two theatres on your right – the amphitheatre for acrobatic show and the puppet show theatre. Chinese acrobatics have a history of 2,000 years, originated in the Han Dynasty. This is proved by the pottery acrobats unearthed from a Western Han tomb (206 B.C. - 8 A.D.) in Jinan, Shandong Province. Foreign tourists are always carried away by the hair-raising acrobatic acts, which, sometimes, make their heart shoot to their mouth. The Shanghai Acrobatic Troupe is one of the best in China.

See the tower on your left? It is the local TV station. We get three channels in Shanghai, two from this station and one from the central station in Beijing. Our TV station provides educational programmes in the day time. Lots of people take a TV course in science or languages. Recreational programme starts from 6:30 p.m. till almost mid-night. TV programmes are becoming more and more popular. More than 80 per cent of the families in Shanghai have TV sets. While most of them have black and white ones, more and more people are buying coloured sets. This shows that people today have more money in their pockets. While the average pay of the people in Shanghai is about 75 yuan a month, they get bonuses and other fringe benefits, such as bus fare allowance, etc. What is more important, our cost of living is low, compared with yours. For example, house rent is only 3 to 5 per cent of a worker's monthly pay. With only one child to support as is called for by the family planning programme, most families have savings in the bank. The bank savings in Shanghai amounted to 5.6 billion yuan by the end of 1984. The higher standard of living accounts for the greater purchasing power of the people here in Shanghai. Statistics show the sales of 2,154 TV sets, 309 refrigerators, 913 washing machines, 2,624

bicycles and 1,083 electric fans every day in this city.

You see the huge building on the driver's side, right? It is the Shanghai Industrial Exhibition Hall built in 1955. Part of the hall is now set aside as the Arts and Crafts Trade Fair. Apart from the permanent industrial exhibition, foreign exhibitions are held here from time to time.

We'll be back in the Shanghai Hotel in a munite. I hope you have got a brief idea about Shanghai from the city tour and my introduction. Thank you for your attention.

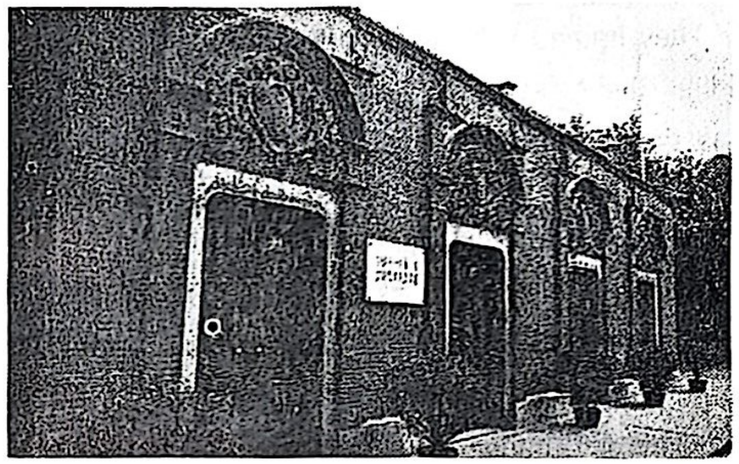
Written by Yuan Bing

SITE OF THE FIRST NATIONAL CONGRESS OF THE COMMUNIST PARTY OF CHINA

Today, I'll show you to a place of historical significance in modern Chinese history, that is the Site of the First National Congress of the Communist Party of China, the birthplace of the Party. Now the Communist Party of China, as we all know, is a big political party with more than 40 million members and has become the force at the core leading the one billion Chinese people in their construction of the socialist modernization. But, when the Party was first founded there were only 53 members across the country. The fact that the Party expanded its membership from a few dozens to tens of millions over the past 60 years indicates nothing but a tremendous change. Moreover, what is more significant is that since the founding of the Communist Party in China, the Chinese people, under the Party's leadership, waged arduous struggles for several decades, and finally brought about earthshaking changes in the Chinese society, which turned from a semi-feudal, semi-colonial society into a socialist one; meanwhile the status of the Chinese people also changed fundamentally from the once badly oppressed and exploited coolies to the now masters of the country. Therefore the Site of the First Party Congress not only has a special significance in modern Chinese history, but also occupies an important

place in people's minds. All those who have an opportunity to set their foot on Shanghai, including both domestic and foreign visitors, especially those foreigners who are interested in the vicissitudes of China's modern history, would very much like to go for a visit. Even many ordinary tourists from overseas want to visit this place of historic and revolutionary significance so as to broaden their knowledge of Chinese history. In 1956, Comrade Dong Biwu, one of the founders of Chinese Communist Party and one of the Party and state leaders, visited the Site of the Congress and wrote the inscription "To start may be simple, to accomplish is arduous". This rightly sums up the history of the Chinese Communist Party, which grew from nothing to something and developed from small to large, as well as the splendid achievements the Party has made. In 1961 the Site of the First National Congress of the Communist Party of China was made one of the country's important cultural relic sites under the protection of the State Council.

Now here we are at the Site of the First Party Congress. This was a common dwelling house of the local people, the then residence of Li Hanjun, a Shanghai delegate to the congress, and his brother, Li Shucheng. On July 23, 1921, the First National Congress of the Communist Party of China was held in this very room, which is about 18 square metres in area. This is the meeting room at that time. Rooms upstairs and the neighbouring houses have nothing to do with the congress itself. All the furniture and furnishings we now see in the room are arranged as they were then. From the summer of 1920 to the beginning of 1921, six communist groups were formed in different parts of China. Sent to attend the congress in July were 13 delegates, representing 53



The site of the First National Congress
of the Communist Party of China

Party members in the country, namely Mao Zedong, Dong Biwu, Chen Tanqiu, He Shuheng, Wang Jinmei, Deng Enming, Li Da, Li Hanjun, Bao Huiseng, Liu Renjing, Zhang Guotao, Chen Gongbo and Zhou Fohai. In addition, two representatives from the Communist International, a Dutch named Maring and a Russian, Nikorsky, were also present at the meeting. (Therefore altogether 15 people attended the congress.) At that time Shanghai was under the rule of the imperialists and the Northern Warlords and this part of the city was in the French Concession. The congress was held in secret. On July 30, when the congress was still in session, a secret agent from the French police station suddenly broke in from the back door under the pretext that he was looking for somebody. He then sneaked out alleging that he had

come into a wrong house. Instantly the delegates were alerted and assumed that the congress might have aroused the enemy's attention. They immediately decided that the congress adjourn right away and all the delegates leave the place. After 10 minutes or so, just as the delegates expected, policemen of the French Concession were here to ransack the place, but they failed to get anything. On the last day of the congress, meeting was resumed on an excursion boat in Nanhu Lake, Jiaxing County, Zhejiang Province. After one day's discussion, the delegates passed the Party's programme, adopted a resolution and elected the central leading body, the Central Bureau, composed of Chen Duxiu, Li Da and Zhang Guotao, thus proclaiming the founding of the Communist Party of China.

That is a brief account about the Site of the First Party Congress and how the congress was held.

Commentary on the Supplementary Exhibition in the Memorial Hall at the Site of the C.P.C. First National Congress.

The supplementary exhibition in the Memorial Hall of the Site of the First National Congress of the Chinese Communist Party consists of three parts: 1) The historical background of the founding of the Communist Party of China; 2) Activities of building the Party conducted by communists in various areas; and 3) The birth of the Communist Party of China.

Part I. Historical Background of the Founding of the Communist Party of China

In 1840, Britain launched the aggressive Opium War against

China and forced open the door of the country, which had long been closed to international intercourse. Thereafter various capitalist powers intruded into China one after another, turning, step by step, China's feudal society into a semi-colonial and semi-feudal society. This is a picture depicting the political situation at that time painted by a patriotic personage at the end of the Qing Dynasty. In the picture, "the bear" represents Tsarist Russia (in northeast China), "the tiger" stands for Britain (in the Yangtze River valley), "the frog" means France (in southwest China), "the sun" represents Japan, "the eagle" represents America and "the intestine" stands for Germany (in Shandong Province). In order to fight against external invasion and domestic feudal force, the Chinese people waged protracted anti-imperialist and anti-feudal struggles. In May 1841, people in Sanyuanli, Guangzhou, gathered in front of the Sanyuan Temple, throwing themselves into a battle against the invading British army. In 1851, Hong Xiuquan and others led a peasant uprising in Jintian Village, Guiping County, Guangxi Province and established the Taiping Heavenly Kingdom. The picture here shows the Taiping Army in battle when it was marching into Shanghai in 1860. From the year 1895 to 1898, Kang Youwei and others initiated the bourgeois Reform Movement. This is Kang Youwei submitting a written report to Emperor Guang Xu in 1895, asking for approval of the Movement of Constitutional Reform and Modernization. In 1900 the patriotic, anti-imperialist Yihetuan Movement broke out in China. This picture depicts the scene when soldiers of the Yihetuan fought against the aggressive troops of Tsarist Russia at Tianjin Railway Station. The 1911 Revolution led by Dr. Sun Yat-sen overthrew the Qing Dy-

nasty, bringing an end to the 2000-year old feudal monarchy in China. This is a photo taken at the cabinet meeting after Dr. Sun Yat-sen took up his post as the President of the Provisional Government of the Republic of China in 1912.

The Taiping Revolution and the 1911 Revolution were the two largest in scale and the most influential revolutions that took place in China after 1840. All previous struggles ended in failure owing to the lack of leadership by an advanced class. The responsibility of leading the anti-imperialist and anti-feudal struggle fell, as a historical outcome, on the shoulders of the Chinese proletariat, which was growing and getting stronger.

On the eve of the establishment of the Chinese Communist Party, there were about 2 million industrial workers in China. The industrial proletariat was the representative of a new productive force in China, the most advanced class in modern Chinese history and the leading force in revolution. This is a statistical graph showing the growth of the Chinese working class and strikes staged by workers at earlier times. The growing of the working class and the development of the workers' movement constituted the class basis for the founding of the Communist Party of China. In the old days, the working people in China were subjected to a three-fold oppression by imperialism, feudalism and bureaucrat capitalism. This picture tells us how the workers in the British-owned Shanghai Tramway Co. worked under the supervision of a foreign overseer. Women workers and child labourers are seen in this picture toiling under the oppression of foremen, who had whips in their hands. These news reports and statistics are about early spontaneous strikes held by Chinese workers.

In 1917, the Russian October Revolution led by Lenin and the

Bolshevik Party emerged victorious. Lenin proclaimed at the Second All-Russia Congress of the Soviets: "All power to the Soviet." And Chairman Mao said,"The salvoes of the October Revolution brought us Marxism-Leninism." When the news of the victory of the October Revolution spread to China, major newspapers and periodicals carried reports on the event. This is a story published in the "Republic Daily" in Shanghai, on November 27, 1917. This is an article presenting Lenin's life story, "A Brief Account of the Life of Lenin, Vanguard of the Russian Social Revolution", published in the "Labour" magazine, No. 2, 1918.

This is the monthly "New Youth" with Chen Duxiu as its chief editor. Li Dazhao and Lu Xun once also took part in the editorial work. This monthly played a very important role in the New Culturai Movement, which aimed at advocating democracy and opposing feudalism. These two articles, "Victory of the Common People" and "Victory of Bolshevism" by Li Dazhao appeared in "New Youth", No. 5, Volume 5, November 1918. In the articles, Li Dazhao extolled enthusiastically the great victory of the October Revolution. This is Li Dazhao having a group photo taken with some members of the "Young China Society". The third from the right is Li Dazhao and the ninth from the right being Deng Zhongxia. In December 1918, Chen Duxiu, Li Dazhao and others edited and published the "Weekly Review". This is the translation of the abstracted "Manifesto of the Communist Party", published in the "Weekly Review", No. 18, April 1919. This is the centre of the New Cultural Movement, the Red Building in Beijing University. In spring 1919, the United States, Britain, France and some other countries held in Paris a "peace conference", which

decided to pass on to Japan the prerogatives of Germany, the defeated nation, in China's Shandong Province. When news reached China, it aroused public indignation in people of all walks of life and this directly touched off the patriotic May 4th Movement. On May 4, 1919, students in Beijing poured into the streets, holding demonstrations and making patriotic speeches to the public, to denounce the Paris Conference and the traitorous crimes of the warlords. The anti-imperialist, patriotic struggle of the Beijing students immediately received support from people of all circles throughout the country. This picture shows students in Beiyang University in Tianjin holding a demonstration. People of all circles in Shanghai convened a mass rally at the Simen Public Stadium to condemn imperialism and promote patriotism. Schoolgirls in Shanghai also joined in the procession of demonstrations. After June 3, workers in Shanghai started a general political strike and held mammoth anti-imperialist, patriotic demonstrations. The participation in struggle of the Chinese workers gave great impetus to the development of the anti-imperialist, patriotic movement, thus bringing the May 4th Movement to a new stage. There are news reports about the general allied strike held by Shanghai workers at that time. After the Shanghai workers went on strike, the tide of strikes spread rapidly to various cities in China. Here are stories reporting workers' strikes in different places. Influenced by the workers, shopkeepers in some big cities followed suit. This is a photo showing shopkeepers on strike in Shanghai in June 1919. These are handbills and cartoons circulated in the May 4th Movement. Students numbering several hundred thousands in more than twenty provinces and cities joined, earlier or later, the struggle dur-

ing the May 4th Movement. On June 16, 1919, representatives of students from all parts of China gathered in Shanghai and formed the All-China Students' Union. This is a group photo of the students' representatives. The May 4th Movement was a thoroughgoing anti - imperialist, patriotic movement, which had promoted the dissemination of Marxism in China and paved the way, both in ideology and in the forming of the cadre contingent, for the founding of the Chinese Communist Party.

Around the May 4th Movement, there appeared many revolutionary organizations and progressive publications in various places. In April 1918 Mao Zedong and Cai Hesen established in Changsha a progressive organization named the "Society of the New Masses". Here we see members of the "Society of the New Masses" posing for a group photo in Changsha in November 1919. In the photo are Mao Zedong, He Shuheng and Peng Huang. At that time many young people in different places were going to France on a part-work-and-part-study basis. The "Society of the New Masses" led by Mao Zedong and Cai Hesen also encouraged youths in Hunan Province to join the programme. This is a postcard addressed to Luo Xuezan, a member of the "Society of the New Masses", by Mao Zedong in 1918, discussing matters concerning students' work-study programme in France. In July 1919, "Xiangjiang Review", with Mao Zedong as the editor-in-chief, started publication. "The Great Alliance of the Masses" written by Mao Zedong called on the Chinese people to unite and struggle against imperialism and feudalism. In 1919, a progressive organization called "The Consciousness Society" was founded in Tianjin by Zhou Enlai and others. This is a group photo of the society members,

among whom are Zhou Enlai, Deng Yingchao and Guo Longzhen. This is the "Journal of the Tianjin Students' Union" in Tianjin edited by Zhou Enlai. Under the guidance of Li Dazhao, the "Consciousness Society" invited representatives of the "Young China Society" and three other organizations to attend a meeting at Taoranting in Beijing on August 16, 1920. This is a photo of the meeting Zhou Enlai, Li Dazhao, Deng Yingchao and Guo Longzhen were present at the meeting. Yun Daiying and Lin Yunan took an active part in the May 4th Movement in Wuhan and later set up the "Liqun Book Store" to spread new culture. These are portraits of Yun Daiying and Lin Yunan.

Part II. Activities of Founding the Party Conducted by Communists in *Various Places*

After the May 4th Movement, the New Cultural Movement developed further to become an ideological movement with the dissemination of Marxism as its main contents. As a result, Marxism became widespread in China.

The first Chinese translation of the full text of the "Manifesto of the Communist Party" was published in Shanghai in 1920. It was translated by Chen Wangdao. Lenin's "The State and the Revolution" was published in the monthly "Communist Party", No. 4, in May 1921. "P. Sheng", the translator, is Shen Yanbing, famous Chinese writer with the penname Mao Dun, chairman of All-China Writer's Association who died of illness in Beijing in 1981.

Marx's "Wage, Labour and Capital" appeared in the "Study of Marx" column of the supplement of Beijing's "Morning Press". "My

Views on Marxism", one of the important works of Li Dazhao, was published in No. 5 issue. Volume VI of the "New Youth" in May 1919. The article gave systematic explanations on the basic theories of Marxism, including theories of historical materialism, political economics and scientific socialism

On the basis of the extensive dissemination of Marxism, conditions were becoming ripe for the founding of the Chinese Communist Party. In the summer of 1920, Chen Duxiu, with the help of the representative of the Communist International, Voitinsky established China's first communist group in Shanghai, that is the Shanghai Sponsoring Group of the Communist Party of China. The group included a dozen or so members like Li Da, Li Hanjun, Chen Wangdao and Shen Yanbing. This is the site of the editorial deparment of the "New Youth" magazine (formerly No 2, Old Yuyangli, Huanlong Road, now No 2, Lane 100, Nanchang Road) and it was also here that the Shanghai Communist Group conducted its activities. The Shanghai Group intensified the publicity of Marxist theory. Beginning from the first issue of Volume VIII, "New Youth" became the organ of the Shanghai Group. Here is a copy of No. 1 issue, Volumn VIII of the "New Youth". In November 1920, a theoretical monthly "Communist Party" was published by the Shanghai Group with Li Da acting as its chief editor. In order to unite with the young people, teach them to take part in revolutionary struggles and study Marxism, the Shanghai Group set up the Socialist Youth League of China in August 1920. This is where the office of the Socialist Youth League of China used to be (No 6, Yuyangli, Avenue Joffre, the present Huaihai Road, Central) At the same te time the Party organization set up here a Foreign

Languages Association to train cadres. Liu Shaoqi, Ren Bishi and others once studied here. This is an advertisement of the enrolment of the Foreign Languages Association, which appeared in Shanghai's "Republic Daily" then. In addition, the Shanghai Group carried out vigorously publicity and organizational work among the workers. This is the "Labourers' Circle", a workers' journal, published by the Shanghai Group.

In November 1920, the Shanghai Group set up the Shanghai Machinists Trade Union, the first trade union of the Chinese working class. This is a report on the founding of the trade union in the No. 9 issue of the "'Labourers' Circle". In the autumn of 1920, a workers' half-day school was opened in Xiaoshadu area in western Shanghai, where many cotton mills were located. The school was taken charge of by Li Qihan. This is the site of the school. The Shanghai Communist Group initiated activities to mark the May 1 Labour Day in 1921. This is a news report in Shanghai's "Republic Daily" on May 3, 1921, about the commemorative activities.

Comrade Li Dazhao, one of the founders of the Communist Party of China and the person in charge of the Beijing Communist Group, was murdered by the warlords in Beijing in 1927. In 1920, Li Dazhao actively went in for the preparatory work for the founding of the Party. In March, he initiated and set up in Beijing University the "Society for the Study of Marxist Theory." This is a group photo of the members of the society in Beijing. This is an announcement of a public lecture on Marxist economics given by Li Dazhao, arranged by the society. In October the Beijing Communist Group was set up. Li Dazhao and Deng Zhongxia were among the members of the group. This is the office in the library of Beijing University, where

Li Dazhao worked and members of the Beijing Group often carried out their activities.

The Beijing Communist Group attached great importance to the integration of Marxism-Leninism with the workers' movement. In 1920, Deng Zhongxia and Gao Junyu set up the Common People's Evening School in Beijing University. This is the scene when students of the evening school were having a class. The workers' magazine "Voice of Labourers" was published by the Beijing Group, which also opened the Labourers' Continuation School in Changxindian. In order to get the workers further organized, the Beijing Communist Group founded the Changxindian Trade Union in May 1921. This is the news report on the founding of the Changxindian Trade Union in the No. 6 issue of the "Communist Party" magazine in July 1921.

From the year 1920 to 1921, communists in Hunan Province, with the chief members of the "Society of the New Masses", Mao Zedong, He Shuheng and others at the core, did a great deal in publicizing Marxism and making ideological preparations for the founding of the Party. In May and June 1920, Mao Zedong was in Shanghai conducting revolutionary activities. Here he met with Chen Duxiu and together they discussed matters with regard to Marxism and how to transform Hunan. This is the site of Mao Zedong's former lodging in Shanghai. On May 8, 1920, Mao Zedong held a talk in Bansong Garden with members of the "Society of the New Masses", who were then staying in Shanghai. This is a photo of the participants in the talk. This is Mao Zedong, Peng Huang and Xiao San. In July 1920, Mao Zedong, He Shuheng and Yi Lirong started in Changsha the "Cultural Book Society", which later played a great role in disseminating Marxism. This is a report on the work of the

Book Society. In August the same year, Mao Zedong and He Shuheng organized the "Hunan Study-Russia Society" in Changsha to study the experience of the Russian Revolution. This is a report, in Changsha's "Da Gong Bao", on the establishment of the society. Members of the "Society of the New Masses" studying and working in France held a meeting at Montage in July, 1920 and had a heated debate on whether China should follow the road of armed revolution or that of bourgeois reformism. This is a photo of the members of the society taken at Montage. This is Xiang Jingyu, Cai Hesen and Cai Chang. After the meeting at Montage, members of the society in France wrote to Mao Zedong, telling him about two differing views and soliciting opinions from their fellow members at home. These are excerpts from a letter to Mao Zedong written by Cai Hesen. In the letter he set forth his ideas on the dictatorship of the proletariat and the founding of the Chinese Communist Party and said that the Party should be the initiator, leader, vanguard and fighter for the revolution and the nerve centre of the proletarian movement. Mao Zedong then wrote a letter in reply, saying, "Opinions in your letter are perfectly correct. I am all for what you have said." The letter also elaborated on questions of historical materialism and the importance of seizing state power. From the winter of 1920 to the beginning of 1921, Mao Zedong had the letters exchanged among the members of the "Society of the New masses" collected into three volumes, of which the third volume contained discussions on the guiding thought of Party building. In January 1921, the "Society of the New Masses" held in Changsha a New Year general assembly discussing policies of the Society and how to implement them. Mao Zedong, He Shuheng

and many others maintained that to transform China the road of the Russian Revolution must be followed. This is an account of this session in the "Report on the Work of the Society of the New Masses .

In autumn 1920, the Wuhan Communist Group was formed with members including Dong Biwu, Chen Tanqiu and Bao Huiseng This is the site of Wuhan Middle School founded by Dong Biwu It was one of the places where the Wuhan Group carried out its activities This is an investigation report written by communists in Wuhan on the then existing conditions of the workers in Wuchang's five industrial trades

The beginning of 1921 saw the establishment of the Jinan Communist Group. Here is one of the sites for the Jinan Group to conduct their activities. In May the same year the Jinan Group started publishing the "Jinan Labour Weekly" This is the declaration of the weekly. In January 1921, Chen Duxiu helped rebuild the Guangzhou Communist Group. In the Guangzhou Group were Tan Pingshan, Tang Zhitang and Chen Gongbo. This is the "Labour and Women" magazine published by the Party organization "Guangdong Mass Daily" is a newspaper through which the Party organization in Guangzhou disseminated new culture and Marxism Here are copies of the "Guangdong Mass Daily

The Communist International not only helped with the organizational work of the Party building in China, but also gave ideological guidance This is the scene of the Second Congress of the Communist International, which passed the "Draft of An Outline on Questions of Nations and Colonies put forward by Lenin. The convening of the congress and the documents passed by it played a very

important role in guiding the national liberation movements in China and other colonies or semi-colonies.

Part III. The Birth of the Communist Party of China

From the summer of 1920 to the beginning of 1921, communist groups were set up in six different places. This is a sketch map showing the location of these communist groups.

On July 23, 1921, the First National Congress of the Communist Party of China was convened in Shanghai. This is the view outside the building of the congress site. The street used to be called Wangzhi Road and was later renamed Xingye Road. This is the meeting room. Attending the congress were 13 delegates, including Mao Zedong, Dong Biwu, Chen Tanqiu, He Shuheng, Wang Jingmei, Deng Enming, Li Da, Li Hanjun, Bao Huiseng, Liu Renjing, Zhang Guotao, Chen Gongbo and Zhou Fohai. Maring and Nikorsky, representatives of the Communist International, were also present at the congress. At that time there were altogether 53 Party members in the country. In the course of the First Party Congress, spies of the imperialist authorities became aware of what was going on. As a consequence, the delegates, on the last day of the session, moved to the Nanhu Lake in Jiaxing County, Zhejiang Province, where they continued the meeting on a rented excursion boat. The congress came to a successful conclusion after it passed the Party's programme, adopted a resolution and elected the Central Bureau composed of Chen Duxiu, Li Da and Zhang Guotao. This is the former Bowen Girls' School, where Mao Zedong and Dong Biwu lodged when the congress was in session. Two documents were adopted at the congress. This is the Party's programme passed by the congress. It put forward the call to eliminate the system of exploitation, carry out the proletarian revolution, exercise the dictatorship of the proletariat and finally realize communism. The congress also adopted a resolution on the tasks of the Party. The gist of the resolution was to concentrate the strength of the Party to lead the worker's movement. August, 1921, shortly after the Party was founded, saw the establishment in Shanghai of the Secretariat of the Chinese Labour Association, which was to exercise leadership over the workers' movement. This is the declaration of the Secretariat of the Chinese Labour Association. In January 1922, the Communist International called in Moscow the First Congress of the Communist Parties and National Revolutionary Organizations of the Far Eastern countries. The congress helped, in theory, the Chinese Communist Party work out its programme for the democratic revolution. This is the platform of the congress. On July 16, 1922, the Second National Congress of the Communist Party of China was held in Shanghai. Twelve delegates including Chen Duxiu, Deng Zhongxia, Cai Hesen, Xiang Jingyu, Li Da and Zhang Guotao attended the congress, representing 195 Party members in the country. This is one of the sites of the Second Party Congress. The declaration passed at the Second Party Congress put forward the maximum programme of the realization of communism and the minimum programme of conducting the democratic revolution. At the plenary session of the Party Central Committee held in Hangzhou, Zhejiang Province, in August 1922, the principle of forming a united front with the Kuomingtang (the Nationalist Party) was ascertained. This is a letter to Hu Shi written by Li Dazhao before he set out for Hangzhou. In the letter Li talked about building up a democratic united front to win

a decisive battle against the reactionaries. After the session in Hangzhou, Chen Duxiu and Li Dazhao held talks with Dr. Sun Yat-sen in Shanghai, helping to bring about the establishment of a revolutionary united front. This is the former residence of Dr. Sun Yat-sen on Xiangshan Road, Shanghai, now a national monument, where the talks were held. In September 1922 the Communist Party of China started the publication of the "Guide" weekly, an official magazine of the Party. This is the first issue of the "Guide". Cai Hesen acted as the chief editor of the weekly. In November 1921, the Socialist Youth League resumed activities with the direct help of the Party. "Pioneer", a biweekly published in 1922, and the weekly "Chinese Youth" published in 1923 were both organs of the Socialist Youth League. In 1922, Zhao Shiyan and Zhou Enlai set up in France the Chinese Youth Communist Party in Europe (it was later called the Chinese Communist Youth League in Europe) and the General Branch of the Chinese Communist Party in Europe. They actively engaged in the study and dissemination of communist ideas in France. This is a picture of Zhao Shiyan taken in France. This photo of Zhou Enlai was taken in Paris in front of the office of the General Branch of the Chinese Communist Party in Europe. The members of the General Branch of the Chinese Communist Youth League in Europe had their group photo taken in Paris, France. In the picture are Zhou Enlai, Deng Xiaoping, Li Fuchun and Nie Rongzhen.

The Communist Party of China spared no effort in leading the workers' movement after its establishment. As a result there soon appeared a new upsurge in the workers' movement. From January 1922 to February 1923, strikes took place continuously at different places and the workers participating in the struggle rose to 300,000 strong. In January 1922, seamen in Hongkong staged a strike, opposing enslavement and demanding a raise in pay. This is the scene of the seamen and local people in Hongkong celebrating the victory of their strike. In September 1922, coal miners in Anyuan, Jiangxi Province, waged a general strike under the leadership of Mao Zedong, Li Lisan and Liu Shaoqi. Workers lodged the demands of ensuring political rights and improving pay and conditions and finally won the victory. Picture here shows the grand occasion on which workers in Anyuan celebrated their victory of the strike. This is a photo of Liu Shaoqi with the teaching and administrative staff of the Workers' School of the Trade Union of the Anyuan Coal Mine. At the same time Li Dazhao and the Party organization in Beijing led the workers' movement in North China. In October 1922, a joint strike was put up by the workers of five coal mines in Kailuan and Tangshan. This is Deng Pei, leader of the strike, posing with the workers. On Fedruary 1, 1923, the General Trade Union of Beijing-Wuhan Railway was to hold an inaugural meeting in Zhengzhou, when Wu Peifu, a Northern Warload, sent armed forces to stand in the way and they killed, on February 7, some dozens of workers including Lin Xiangqian, leader of the Union, resulting in the "February 7th Massacre" that shocked the whole country. This is a picture showing the workers' delegates proclaiming the founding of the General Trade Union by breaking through the obstruction of the reactionary troops. Along with the development of the workers' movement, peasants' movement was gradually forging ahead in Guangdong, Hunan and Zhejiang Provinces. This is Peng Pai, a leader of the Communist-Party-led peasants' movement at an earlier stage, making a speech to the farmers.

In June 1923, the Third National Congress of the Communist

Party of China was convened in Guangzhou, which laid down the principles and policies for establishing the united front by the Chinese Communist Party with the Nationalist Party led by Dr. Sun Yat-sen. This is the declaration of the Third National Congress of the Communist Party of China. In January 1924 the First National Congress of the Nationalist Party was convened in Guangzhou. Communist Party members Li Dazhao, Mao Zedong, Lin Boqu and Qu Qiubai attended the congress and were elected respectively executive committee members and alternate members. This is a picture of Dr. Sun Yat-sen and Li Dazhao on their way walking out from the meeting place. The convention of the congress marked the official establishment of the national and democratic united front built on the foundation of cooperation between the Nationalist and the Communist Parties. Once the united front was formed, it pushed the nation-wide revolution to a new upsurge.

This is the inscription made by Dong Biwu in 1959 for the site of the First Party Congress: "To start may be simple; to accomplish is arduous." This is in Mao Zedong's original handwriting: "A single spark can start a prairie fire."

Translated by Zhou Xiaojian

FORMER RESIDENCE OF DR. SUN YAT-SEN IN SHANGHAI

Dr. Sun Yat-sen was a great forerunner of modern Chinese democratic revolution. His former residence in Shanghai is located at No. 7 Xiangshan Road (used to be No. 29 Molière Road).

Dr. Sun was named Wen, and Yat-sen was his style, but he was more popularly known as Sun Yat-sen. Later, in Japan, he assumed the name Zhongshan. Hence he was officially addressed as Mr. Sun Zhongshan in the country.

Dr. Sun Yat-sen was born in 1866 in Xiangshan County (now Zhongshan City), Guangdong Province. He finished his medical education in the Western Medical School of Hongkong in 1892, and practised medicine first in Macao, and then in Guangzhou.

The end of the 19th century was a time when China suffered greatly from national crisis. Dr. Sun Yat-sen felt extremely anxious about the situation. He found that to "cure China" was even more important than to "cure the patient". Therefore he became very active in participating in revolutionary activities under the cover of a medical doctor. In 1894 he wrote to Li Hongzhang, the governor-general of military, political and diplomatic affairs as well as the minister of trade in the Qing government proposing political reforms, but was turned down. He then left for Honolulu and there he organized the Xing Zhong Society (Promoting China Society).

In 1895 and 1900 respectively, he initiated the Guangzhou and the Huizhou Uprisings against the Qing government, but failed in both. However, he continued his revolutionary activities abroad.

In 1905 Dr. Sun Yat-sen, while leading the Xing Zhong Society in Japan, allied with the Hua Xing Society and the Guang Fu Society and formed the China League. He was then elected the president of the league. He laid down the bourgeois revolutionary program of "elimina ting the Manchu rule, restoring the Chinese nation, founding the democratic republic and equalizing rights to the land", and, at the same time. put forward the Three People's Principles of "nationalism, democracy and people's livelihood". He established "Min Bao" (the people's Newspaper) to propagandize revolutionary ideas and carried out struggles against the Chinese reformists who had already degenerated into royalists. Following that, he worked in the founding of revolutionary organizations both at home and abroad, made broad contacts with overseas Chinese, the different social parties and the New Army (The New Army was a modernly equipped infantry organized by the Qing government in 1895. Under the influence of the revolutionaries many junior officers and soldiers in the army were inclined towards the revolution.) During the 17 years from 1895 to 1911, Dr. Sun Yat-sen initiated and led 11 armed uprisings. He summed up the experience and learned lessons in the successive failures and led the revolutionaries to persist in struggle.

The year 1911 witnessed the outbreak of the Wuchang Uprising. that is, the start of the Xin Hai Revolution, which overthrew the 267-year-old Qing regime, thus putting an end to the 2,000-year feudal system in China. (The Wuchang Uprising was the first outbreak of the 1911 Revolution led by Dr Sun Yat-sen. It occurred in Wuchang,

capital of Hubei Province, on October 10, 1911. The Xin Hai Revolution is the Chinese bourgeois democratic revolution led by Dr. Sun Yat-sen which took place in 1911, the year of Xin Hai according to the Chinese calendar, hence the name Xin Hai Revolution. The revolution overthrew the feudal rule of the Qing Dynasty in China and established the Republic of China.) In the following year the Republic of China was founded. Dr. Sun Yat-sen was elected the provisional president. But later he was forced to resign due to the compromise made by the revolutionaries with Yuan Shikai. (Yuan Shikai, leader of the Northern Warlords, was president of China during 1912–1916. He supported the Empress Dowager Zi Xi against the Reform Movement initiated by Emperor Guang Xu in 1898. He was entrusted by the empress dowager with the power of defending the empire against the 1911 Revolution. He had to suppress several uprisings. He proclaimed himself emperor on January 1, 1916, but was soon forced to abandon his plans by an uprising in Yunnan. He remained president until he died in June 1916.) The same year the China League was reorganized into the Guomintang (the Nationalist Party), and Dr. Sun Yat-sen was made the president of the council. In 1913 Yuan Shikai's troops marched down to south China bringing pressure on the progressive forces formed since the Xin Hai Revolution in the provinces of Jiangxi and Guangdong. Dr. Sun Yat-sen launched armed resistance but was defeated. In 1914, in view of the factional strife, slackness in discipline and organization and lack of combat capability within the Nationalist Party, he formed another group in Japan called the China Revolutionary Party, upholding the banner of bourgeois revolution. The following year he made a declaration denouncing Yuan Shikai.

In 1917, Duan Qirui dismissed the congress in Beijing. (Duan Qirui

was a Northern warlord and the prime minister [in 1916] of the Northern Warlord government [1911–1928]. He sabotaged the anti-imperialist struggles and suppressed the revolution.) Dr. Sun Yat-sen called a special session of the congress in Guangzhou and set up the law-defending military government. He was elected the generalissimo and he launched the Northern Expeditions to fight the Northern warlords. (In 1895 the Qing government ordered Yuan Shikai to organize a new modernly equipped infantry, i.e. the New Army. In 1901 Yuan was appointed the Northern Military Governor and the New Army was renamed the Northern Army. A feudal warlord clique headed by Yuan Shikai was formed and was in power for 17 years from 1911 to 1928.) The following year Dr. Sun Yat-sen was forced to resign under the pressure of warlords in Guangxi Province and the Political Study Faction. (The Political Study Faction was a political group of reactionary bureaucrat politicians formed in 1914 who colluded with the Northern Warlords against Dr. Sun Yat-sen.) He then came to Shanghai.

In 1918 Dr. Sun Yat-sen founded the journal "Construction", published "The International Development of China" and reorganized the China Revolutionary Party into the Chinese Nationalist Party. He went back to Guangdong in 1920 and the following year was elected the special great president. In 1922, his subordinate Chen Junming, working hand in glove with the Northern Warlords, betrayed the revolution. (Chen Junming, a warlord in Guangdong Province, joined the 1911 Revolution at first but betrayed it later.) Dr. Sun Yat-sen again came back to Shanghai.

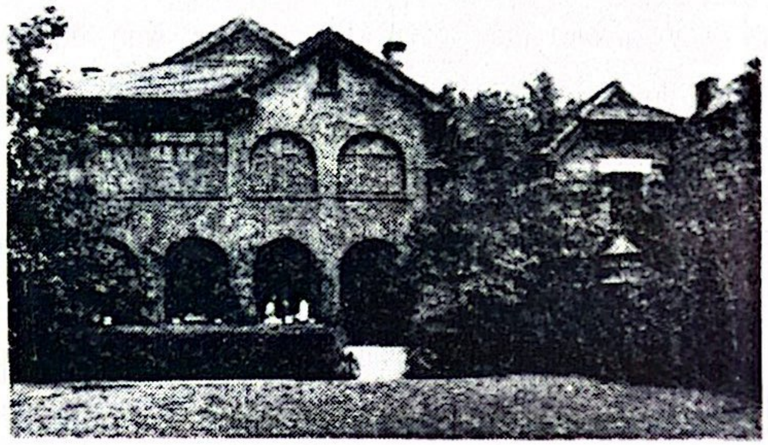
From 1918 to 1924, Dr. Sun Yat-sen and his wife Madame Soong Ching Ling stayed at No. 29 Molière Road (now No. 7

Xiangshan Road) in Shanghai. (After Dr. Sun Yat-sen's death Madame Soong Ching Ling continued to stay here until 1937.) Later on, Dr. Sun Yat-sen began to get in touch with the Communist Party of China, who helped him foster the "Three Cardinal Policies" of "allying with the Soviet Union, allying with the Communist Party of China and aiding the workers and peasants". He then reshuffled the Chinese Nationalist Party and carried on the democratic revolution against imperialism and feudalism. He went back to Guangzhou after expelling Chen Junming and restored the office of the Generalissimo.

In January 1924 the First National Congress of the Chinese Nationalist Party was held in Guangzhou, which passed a declaration, and, basing on the Three Cardinal Policies, reiterated the contents of the Three People's Principles, and established the new revolutionary "Three People's Principles". On March 12, 1925, Dr. Sun Yat-sen died of liver cancer in Beijing at the age of 59.

The former residence of Dr. Sun Yat-sen is a small two-storied building. The house was donated by overseas Chinese in Canada who collected money to buy the house in support of Dr. Sun's revolutionary activities and to relieve him from the difficult situation as then encircled by reactionary forces. On the first floor, there is a sitting room and a dinning room. The second floor consists of a study, a bedroom and a small lounge. All the rooms are arranged as they were from the recollections of Madame Soong Ching Ling, and all the articles in the rooms are the original.

In the middle of the drawing room on the first floor, there is a set of sofa once used by Dr. Sun Yat-sen. The photo on the wall was taken when he was the provisional great president. The frame



The former residence of
Dr. Sun Yat-sen in Shanghai

is made of wood in five colors of red, yellow, blue, white and black, representing the Five-Color National Flag used then. The other picture was taken when he re-boarded the warship Yong Feng on the first anniversary of the incident when on June 16, 1922, the warlord Chen Junming turned against Dr. Sun Yat-sen and bombarded the presidential palace, and Dr.Sun Yat-sen, braving the hail of bullets, boarded the ship and held out a counter-campaign for more than forty days. The ship was later renamed the "Zhongshan". The calligraphy, paintings by famous artists and ivory carvings were presented to him by his friends.

The dining room is connected to the sitting room. There is a set of Cantonese-styled furniture consisting of a round table and round stools made of mahogony. This photo of Dr. Sun and Mad-

ame Soong was taken in front of the first plane assembled by our country during their inspection of the airport in Guangzhou. Requested by the engineers who did the assembling work, the plane was named after Madame Soong Ching Ling's English name, Rosa Monta. On display in the room, the officer's sabre was once used by him on his Northern Expeditions, the silver tripod was presented by the Civic Chamber of Commerce of Guangzhou and the General Chamber of Commerce, and the silver stove was from Fan Zhongxiu, the military commander in Henan Province appointed by Dr Sun Yat-sen.

On the desk in the study on the second floor, there lies a set of Chinese stationery once used by Dr. Sun Yat-sen. On the walls hang twelve maps of different sizes with marks made with a brush or a pencil by Dr. Sun Yat-sen. Some of these maps were drawn by him personally. The sketch map of "Land and Water Transportation between Shanghai and Wusong with the Deployment of the Army" was drawn by him with a pencil. In the study and in the corridor, is kept a collection of 2,700 volumes of books in Chinese and foreign languages with subjects on politics, economics, military affairs, history, geography, laws and so on. The bedroom of Dr. Sun Yat-sen and Madame Soong Ching Ling is arranged in a very simple and unadorned way. Here is the bed and the wardrobe. Dr. Sun Yat-sen used to sit and work in the armchair. There is a photo of Dr. Sun and Madame Soong taken in 1920 in Shanghai.

Here is a rectangular covered balcony. There is a set of seashell checkers given by a Japanese friend and a piece of woodcarving from Indonesia. The picture of Dr. Sun and Madame Soong

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was taken after their wedding in Tokyo in 1915.

In the small sitting room on the second floor are displayed some articles of daily use and medical instruments once used by Dr. Sun Yat-sen, such as a suit of serge tunic and trousers in Zhongshan style worn by him during the Northern Expedition, a suit of linen student's uniform, a wallet, a pair of optical glasses, dinner set for military camping and some medical instruments. All these can give us some idea of how Dr. Sun Yat-sen worked for our country.

In front of the house is a square lawn with its three sides surrounded by evergreen, camphor, magnolia trees and other flowers and plants, which made up a surrounding of tranquil beauty. In September, 1922, Dr. Sun Yat-sen called a meeting at his home to discuss the reorganization program of the Chinese Nationalist Party. Present were also personages from various circles concerned including members of the Communist Party of China, like Li Dazhao and Ling Poqu. The sitting room on the first floor was too small to accommodate all the attendants; the lawn was made a temporary meeting place.

The former residence of Dr. Sun Yat-sen served not only as living quarters for him and his wife, but also a place for carrying out his revolutionary activities. Apart from those mentioned above Dr. Sun Yat-sen had conducted many important political activities here. For instance, in 1922, in the company of Li Dazhao, Lenin's special envoy Yue Fei came here to meet Dr. Sun Yat-sen and together they discussed matters concerning the Chinese revolution and published the famous "Manifesto of Sun Wen and Yue Fei". It was here that Dr. Sun Yat-sen made out his "International Development of China" ,"Doctrines of Sun Wen" and other important works.

Dr. Sun Yat-sen's revolutionary undertakings and achievements of historical significance are greatly admired by people of all nationalities in China including overseas Chinese, compatriots from Hongkong and Macao as well as friends abroad. On March 4, 1961, the State Council ruled that the former residence of Dr. Sun yat-sen be made one of the important national cultural relics under the protection of the government and the people. Now the residence has become an important place for people both at home and abroad to come and pay their respects to Dr. Sun yat-sen. Every year, on the anniversaries of Dr. Sun's birthday and his demise, leaders of the Party, government and army and people from all walks of the life come here and pay respects to him and cherish memories of him. At present, the residence is only open to a limited number of people for the sake of safety, because the house is old and the structure is not very strong.

I hope our visit to this place will help you gain some knowledge about China's modern history and the great contributions made by Dr. Sun yat-sen to our revolution.

Translated by Lu Wei

SOONG CHING LING'S MAUSOLEUM

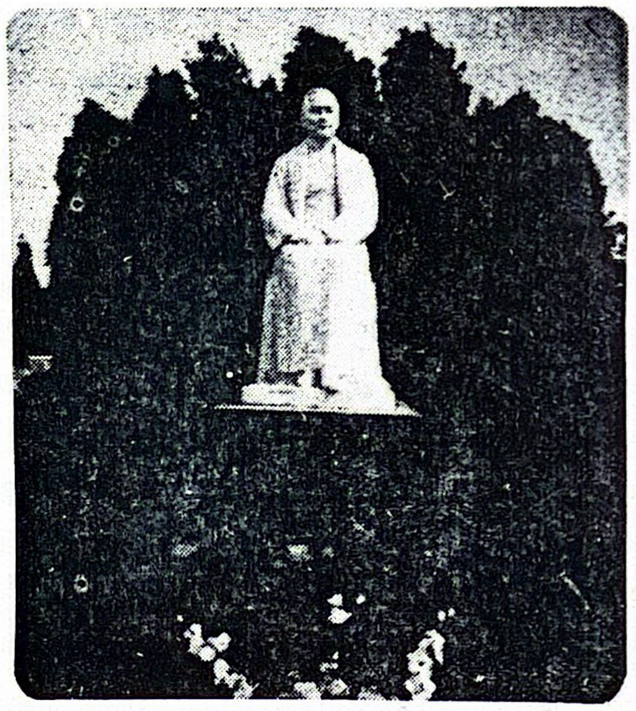
As an outstanding international political activist, Soong Ching Ling was a famous personage in modern Chinese history. Her name is widely known both at home and abroad. She has been acknowledged as the greatest woman of the twentieth century. She was one of the founders of the People's Republic of China and a long-tempered pioneer in the cause of safeguarding world peace. She was a great fighter of patriotism, democratism, internationalism and communism. She was the wife of Dr. Sun Yat-sen.

Soong Ching Ling was a native of Wenchang County, Hainan of Guangdong Province. She was born in Shanghai on January 27, 1893. Between 1908 and 1913 she studied in the Wesleyan College in Macon, Georgia of the United States and graduated there with a bachelor's degree. After her return to China, she soon joined with the great revolutionary Dr. Sun Yat-sen and dedicated herself to the cause of the democratic revolution. On October 25, 1915, in spite of her family's strong opposition, she married Dr. Sun Yat-sen in Tokyo, Japan, who was then in exile. Since then she became Dr. Sun Yat-sen's capable assistant and close comrade-in-arms. Though born in a rich family, she always had in mind the labouring people. If she had wished, she could have, like her brothers and sisters, easily got high positions and a good income and live a life of splendour and luxury. Yet she chose a revolutionary road which was full of twists and turns. Although she was educated with Western culture, she was strongly against national nihilism and had a pro-

found love for her own motherland. Her strong personality, broad-mindedness, noble moral values as well as her firm pursuit of a bright future and progress, won her all the love and respect from the Chinese people and the people of the world. In her revolutionary life she held many important positions both in the country and internationally. She was twice elected the honorary chairman of the International Anti-imperialist Alliance. Later she became one of the principal leaders of the world's Anti-fascist Committee. She was also a leading member of the World Peace Council and chairman of the Peace Liaison Office of the Asian and Pacific Regions. In the country she was the vice chairman of the People's Central Government, vice chairman of the Chinese National People's Congress, vice chairman of the Chinese People's Political Consultative Conference, vice chairman of the People's Republic of China and honorary chairman of the People's Republic of China. Soong Ching Ling made outstanding contributions to the cause of winning independence and liberation for her country and of winning peace and progress for mankind. That is why Soong Ching Ling is being highly praised and respected by the Chinese people and the people of the world.

Soong Ching Ling died of illness in Beijing on May 29, 1981, at the age of 90. On June 4 the same year her ashes were buried at the Soongs' burial ground in the Wanguo Cemetery at 1290 Hongqiao Road in the southwest of Shanghai. Built in 1932, the Soongs' burial ground covers a total area of 145 square metres. Soong Ching Ling's parents were buried there. Now the burial ground has been expanded to 263 square metres. A memorial square has been built in front of her tomb.

Soong Ching Ling's Mausoleum was approved in February 1982 to be one of the key national cultural relics under the protection of the State Council. The memorial square is paved with square granite bricks. Covering an area of 1,728 square metres, being 48 metres long and 36 metres wide, it can hold 2,000 people who come here to pay their respects. Across the square is the marble statue of Soong Ching Ling in sitting position, 2.54 metres tall and the pedestal being 1.1 metre high. The design of



Soong Ching Ling's statue

the statue was based on four patterns chosen from a number of designs made by artists in the country and finally produced by five sculptors under the instruction of the famous sculptor Liu Kaiqu. It

then took more than four months for the workers of the Architectural Art and Sculpture Factory in Beijing to sculpture the statue out of white marble querried in Fengshan County, Beijing. The statue was brought here by a lorry specially despatched from Shanghai, taking half a month's time and covering a distance of 3,300 kilometres. A solemn opening ceremony of the mausoleum was held on January 27, 1984 on the 91st anniversary of Soong Ching Ling's birthday. Behind the statue of Soong Ching Ling is a semicircle belt of cypresses. The verdant cypresses set off the white marble statue, presenting a quiet and solemn scene.

The Soongs' burial ground is a few steps higher than the memorial square. At the east and west ends of the steps are two flower beds each with a huge pine tree. You can have a complete view of the Soongs' burial ground when you go up the steps. The Soongs' burial ground is facing south. The graveyard is all paved with granite stones. In the middle of the graveyard is the marble outer coffin of Soong Ching Ling's parents with a granite tombstone, on which are carved the names of Soong Ching Ling's parents and the names of Soong Ching Ling and her other five brothers and sisters who erected the tombstone. Perhaps you have noticed that some of the characters on the tombstone are red, others are black. This is a traditional Chinese custom. The red ones are the names of those who are still living, whereas the black ones are those of the deceased. Therefore, the family name and names of those who erect the tombstone are written in red, while the names of the dead are written in black. Since the family name of the dead belongs to the whole family and not to any individual, it does not disappear with the person when he dies.

To the west of the tomb of Soong Ching Ling's parents is Ms. Li Yan'e tomb. Ms. Li was a close friend of Soong Ching Ling's. She kept Madame Soong's company for more than fifty years. The two of them lived together, shared weal and woe and established a close friendship. Li Yan'e passed away on February 5, 1981. In her lifetime Soong Ching Ling always treated people equally and had great love for her comrades. She had referred to Li Yan'e as a woman of strong and noble character. Before liberation the Kuomintang reactionaries attempted to bribe Li Yan'e with money and position to keep a watch on Soong Ching Ling's contact with the communists and to provide them with information about Madame Soong's activities. Ms. Li Yan'e firmly declined, thus protecting and supporting Soong Ching Ling. Madame Soong, therefore, always regarded Li Yan'e as her close comrade. She said many times, "I have promised to bury Sister Li's ashes next to my parents' tomb and I will erect a tombstone for her." The tombstone is carved with the characters, "The tomb of Lady Li Yan'e, erected by Soong Ching Ling." That a famous great lady, China's honorary chairman, had erected the tombstone for a staff of hers is something rare. However, this shows Soong Ching Ling's faithfulness towards people.

Madame Soong Ching Ling's tomb lies to the east of her parents' tomb. The outer coffin is built of marble, as white as jade, while the horizontal tombstone is of plain granite, 1.2 metres long and 0.6 metre wide. On the tombstone are carved, "The tomb of Soong Ching Ling (1893-1981), Honorary Chairman of the People's Republic of China, erected on June 4, 1981". The writing on the tombstone was done by an old comrade named Li Haitong of the

Wanguo Cemetery, who is specialized in the study of the different styles of tombstone inscriptions. Soong Ching Ling liked his writing style very much when she was alive. The tomb is simple and unadorned just like that of Ms. Li Yan'e. This once more shows Madame Soong Ching Ling's noble quality and modesty in her lifetime; though she held a high position, she never asked for any personal privileges.

Madame Soong had mentioned time and again that when she died she would like to be buried together with Sister Li in the Shanghai Wanguo Cemetery. This embodied the noble moral quality and broad-mindedness of a communist who was willing to share weal and woe with the working people. In the north of the Soongs' burial ground are camphor, cypress and pine trees. In the flower beds on both sides of the tomb and all around the memorial square are planted various kinds of flowers, plants and trees which Soong Ching Ling used to love best, like the camphor, the pine, lilacs, crape myrtles, azaleas, wintersweets, white Chinese roses, white magnolias and many others. The whole burial ground area appears solemn, quiet and tastefully laid out.

The expansion of Soong Ching Ling's Mausoleum is still under way. According to schedule a Soong Ching Ling's Memorial Hall is to be built beside the memorial square to display things left behind by her and pictures reflecting her great life. Once the project is completed, this area will become one of the most important places where the broad masses of the people will come to pay respects and cherish the memory of Madame Soong Ching Ling and her brilliant achievements.

People might ask why Madame Soong Ching Ling's ashes were

not buried together with those of her husband Dr. Sun Yat-sen in the Zhongshan Mausoleum in Nanjing. Here, I would like to tell you that this is another manifestation of her great and humble moral values. Madame Soong would not have the government spend much money on her burial and disturb Dr. Sun Yat-sen's mauseleum, neither would she like to share Dr. Sun Yat-sen's glory. She only asked to have her ashes buried in the Shanghai Wanguo Cemetery together with the remains of her parents and Ms. Li Yan'e. She told the comrades who sat at her bedside when she was at her last that she was specially attached to Shanghai, because Shanghai was not only her birthplace but also a place where she had lived most of her life and carried out revolutionary activities. It was here that she came in touch with many revolutionaries and progressive friends. It was from here that she sent large quantities of medicine and materials to the liberated areas to support the people's army. It was also here that she met many foreign friends. In her lifetime Madame Soong mentioned time and again that in Shanghai there was Dr. Sun Yat-sen's former residence and things left by Dr. Sun Yat-sen and, besides, her parents were buried here. She said that she loved Shanghai and would like to have her ashes buried in Shanghai after she passed away. Our Party and government, respecting her last wishes, had her ashes buried at the Soongs' burial ground in the Wanguo Cemetery of Shanghai. There is no magnificent building in the mausoleum, nor huge tombstone. It is just simple and plain. People come here in endless streams to pay their respects to her. Obviously, the monument of Soong Ching Ling is in the hearts of the people.

Translated by Zhou Guoping

Lu Xun

LU XUN'S TOMB

Mr. Lu Xun, a great man-of-letters, thinker and revolutionary of our country, was born on September 25, 1881 in Shaoxing of Zhejiang Province, a "land of fish and rice" with ancient culture and beautiful scenery. His original name was Zhou Shuren. The pen-name, Lu Xun, first appeared in his novel "The Diary of a Madman" in modern vernacular Chinese, the first of its kind and of epoch-making significance in Chinese literature, published in 1918 during China's "May 4th New cultural Movement". Before that all novels published by Chinese literary circles were in the classical or semi-classical and semi-vernacular styles, which seriously hampered the development of Chinese culture. Lu Xun read extensively when he was young. He studied in Nanjing in 1898 and went to Japan in 1902 to continue his studies. After he came back in 1909 Lu Xun taught successively in the Beijing University, Beijing Teacher's University for Girls, Amoy University and Guangzhou University. In the meantime he published many literary works which evoked great repercussions inside and outside China.

In 1927, Lu Xun came to Shanghai and settled down. He passed away at 5:25 on the morning of October 19,1936 in his residence, now No. 9 Da Lu New Village on Shanyin Road, at the age of 56. The doctors had diagnosed that Lu Xun died of tuberculosis. He weighed only 81 pounds at his demise.

Lu Xun is a great master of Chinese culture and a celebrated literary giant of the world. He left for mankind a rich literary heritage. His works have been translated into many different languages and circulated the

world over. In his life-time Lu Xun also translated a number of literary works of other countries such as Gogol's' "The Dead Soul", Fadjeyev's "Razgrom (Destruction)". Mashakoji Saneatsu's "Dream of a Young Man" and others.

Lu Xun's famous literary work "The True Story of Ah Q" has won even greater admiration from the people. It exposed and condemned the reactionary rule and corruption of the time. In 1925 a Swedish explorer in central Asia named Sven Anders Hedin suggested that Lu Xun send a copy of "The True Story of Ah Q" to the Nobel Prize Administrative Committee. He believed that" "The True Story of Ah Q" was the most promising work that would likely win the prize. But Lu Xun modestly declined. He thought that China so far had not yet the person who could win a Nobel Prize. If the prize was awarded as a special favour to someone of the yellow race, it would provoke the vanity of the Chinese people and make them believe that Chinese people could really rival the other countries. The result would be too bad. This was, of course, Lu Xun's modesty, but at the same time it embodied Lu Xun's dissatisfaction with the dark rule of the time; he would not have the image of the reactionary rulers prettified by receiving the prize. After reading the French translation of "The True Story of Ah Q" the famous French writer Romain Rolland remarked, "This realistic work of satire belongs to the world. Ah Q was there during the French Revolution. I could never forget the miserable looks of Ah Q."

Lu Xun lived in the darkest years of China's history. Lu Xun, however, never gave up his struggle in seeking the truth to save his country and people and overthrow the reactionary rule and in winning liberation, independence, liberty and equality for the nation. In the struggle against the reactionary forces Lu Xun was the most undaunted. The spirit of

Lu Xun is the spirit of the Chinese nation.

On the day of Lu Xun's funeral, over 10,000 Shanghai citizens followed the hearse. The coffin was covered with a banner on which were three Chinese characters "The Soul of the Nation" written by Shen Junru, vice chairman of the Chinese People's Consultative Conference. Although it was a time of white terror under the reactionary regime, many citizens voluntarily joined in the funeral procession all along the way. The whole procession was going on in an extremely solemn atmosphere indicating the great respect and the hear felt condolence of the Shanghai people for Mr. Lu Xun.

Lu Xun, in his life-time, had had many friends who were then of great influence, including Soong Ching Ling, Cai Yuanpei, Qu Qiubai, Xu Shoutang, Mao Dun, Feng Xuefeng, Zhou Jianren and Ye Shentao, who is still living, and some well-known foreign friends like Uchiyama Kanzo, Fujino Genkuro, Masuda Wataru from Japan and Smedley and Snow from the United States. The American magazine "Asia", in its January issue of 1935, published Snow's "The Commentary and Biography of Lu Xun" introducing Lu Xun to the people of the world.

Here is a savings bank. It was the site of Uchiyama Book Store run by Lu Xun's Japanese friend, Uchiyama Kanzo. Mr. Uchiyama and Mr. Lu Xun were close friends. Under the white terror of the time, Lu Xun had to carry out many of his activities through the Uchiyama Book Store. For instance, in the spring of 1930 Lu Xun was secretly listed as "Wanted" by the reactionary authorities on account of Lu Xun's participation in the Great League of Liberty Movement of China; Lu Xun left home to live on the second floor of this book store for a month. Today, both Lu Xun and

Uchiyama Kanzo have passed away, but the seeds they sowed for developing the friendship between the Chinese people and Japanese people have blossomed and borne fruit in the hearts of the hundreds of millions of people. As Lu Xun had predicted in his lifetime that "the time of mutual understanding will definitely come" to the peoples of China and Japan, the day has come.

Now we are in the front of a park, the Hongkou Park, which was frequented by Lu Xun during his stay in Shanghai. With a history of over 70 years, the Hongkou Park occupies an area of 23 hectares or 57.5 acres and is a place for rest and amusement for the working people. Mr. Lu Xun's tomb is here in the park.

Here is a building in the style of a dwelling house in Shaoxing, Lu Xun's home town, with horse-head gables, tiled roof in plain pale blue, and whitewashed wall; it is Lu Xun Memorial Hall. The Chinese characters were written by the late Chinese premier Zhou Enlai. Among the items on display in this hall are Lu Xun's manuscripts, documents, photographs and things left behind by Mr. Lu Xun. The exhibits give a systematic description of Mr. Lu Xun's life. There is a shop selling reproductions of some of Lu Xun's articles and other souvenirs catering to visitors' needs for cherishing his memory. Lu Xun's influence in Chinese history is tremendous. Now there are a number of Lu Xun memorial halls in China. Three famous and big ones are: one in Shaoxing, Lu Xun's home town, one in Beijing, and one in Shanghai. The others are in Amoy, Guangzhou and so on.

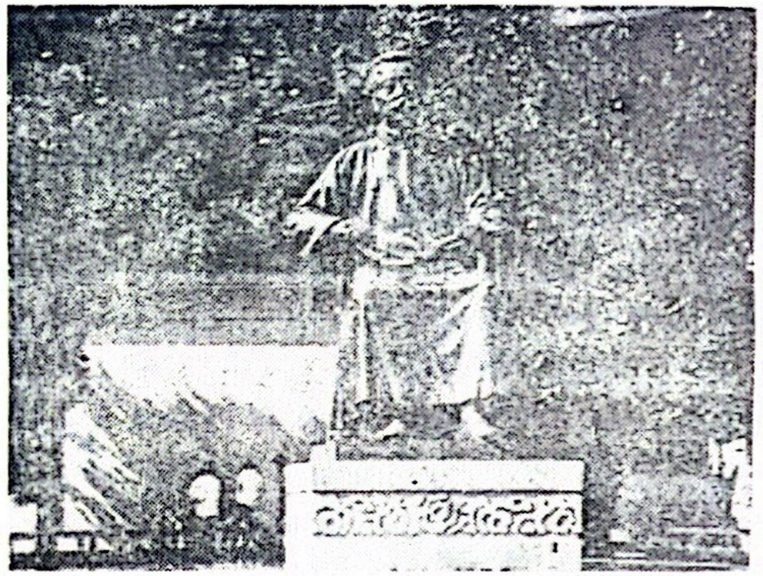
Over there is the tomb of Lu Xun. He was originally buried in the Wanguo Cemetery in Shanghai's western suburbs. In 1956 the

people's government decided to move Lu Xun's tomb over here on the 20th anniversary of Lu Xun's death. On that day a grand tomb-moving ceremony was held. Xu Guangping, the widow of Mr. Lu Xun, and many well-known personages of various circles attended the ceremony. Lu Xun's Japanese friend Mr. Uchiyama Kanzo also came to Shanghai to pay a visit to Lu Xun's tomb after having attended in Beijing the memorial meeting of the 20th anniversary of Lu Xun's death. On March 4, 1961, Lu Xun's tomb was listed by the State Council as one of the national key historical relics under state protection.

The graveyard is constructed with granite from Suzhou, occupying a total area of 1,600 square metres. Usually graveyards are built of marbles. As Lu Xun did not like elaborate and ornamental things, his graveyard was done all with granite. Surrounding the graveyard are evergreen trees of the pine, the cypress, the camphor, the magnolia and other plants that Lu Xun liked best in his life. With a strong national feature, the whole graveyard looks unadorned and solemn, embodying Lu Xun's noble spirit and his character, resolution and staunchness.

On the lawn in front of the tomb is the bronze statue of Lu Xun cast in 1961 in memory of the 80th anniversary of Lu Xun's birth. Sculptured by professor Xiao Chuanjiu of the Zhejiang Academy of Arts, the statue truthfully re-created the image of Lu Xun in his time.

The stone steps lead to a terrace in front of the tomb, which can hold at one time 400 people paying their respects to Lu Xun. On Qing Ming, the Chinese Festival of Pure Brightness (5th solar term) every year continuous streams of children and young people



Lu Xun's tomb

come to present wreaths and pay their respects. On the two sides of the terrace are verandas with stone pillars and planted with wistarias.

Here is a wooden fence enclosing Lu Xun's outer coffin built of very smooth granite. The Chinese junipers on both sides were planted by Lu Xun's widow Xu Guangping and their son Zhou Haiying. Behind the tomb is a huge tombstone on which are engraved six golden characters "Tomb of Mr. Lu Xun" inscribed by our late Chairman Mao Zedong. The tombstone is 5.38 metres high and 10.2 metres wide. Behind the tombstone are rockery hills and woods.

Lu Xun's tomb was moved here in 1956. Since then millions of Chinese people have come here to pay their respects and a

great number of foreign friends from more than 100 countries have left their footprints here. Of the foreign friends who came here, the Japanese accounted for 95 percent. Among the Japanese visitors the majority came from the city Sen Dai, a beautiful seaport city, for Lu Xun once studied medicine there. The friendship between Lu Xun and Mr. Fujino has made the people of Sen Dai feel honoured. Mr. Shimano Take, the mayor of Sen Dai, many times led groups to visit Lu Xun's tomb to hold memorial ceremonies and plant on both sides of the tomb wintersweets which Lu Xun loved very much in his life. Mr. Uchiyama Kanzo, a close friend of Lu Xun's, had come here many times before he passed away, paying his respects and cherishing the memory of the bygone days. Mr. Uchiyama Kakichi, brother of Uchiyama Kanzo, and his wife visited Lu Xun's tomb in 1981 and 1983.

The famous Belgian xylographer Mathieu Laidler on his visit to Lu Xun's tomb expressed affectingly that he was determined to devote the rest of his life to the development of friendship between China and Belgium. Lu Xun had once introduced "The Sufferings of a Man", a collection of his engravings to China and had written the foreword for it.

Well said by a foreign friend, "Lu Xun belongs not only to the Chinese people, but also to the people of the world."

Translated by Chen Yongping

CHILDREN'S PALACE

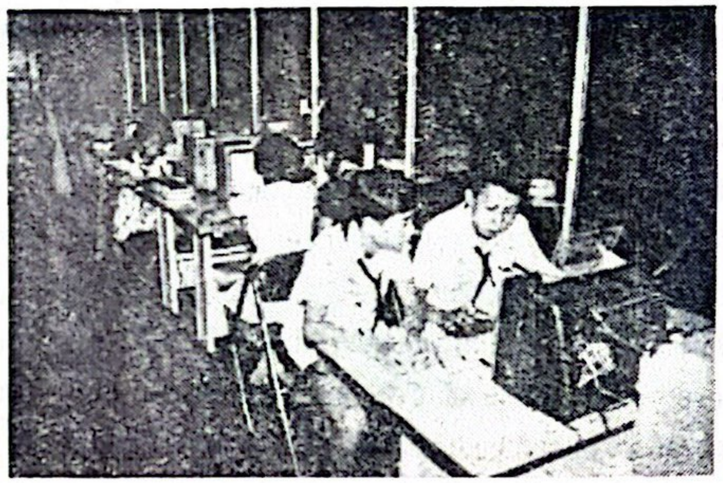
Children's palaces in Shanghai enjoy a great popularity among visitors of all countries. Many foreign travel agencies recommend them to their customers as a must. Tourists would feel sorry if they ever miss a children's palace. Why is the children's palace so popular? How come that it holds such a great attraction for foreign tourists? I will keep you in the dark for the moment and I am sure you will find the answer after you go through it. Now I just want to give you a brief introduction to the children's palace.

Children's palace, in a nutshell, is a "happy paradise" for children to carry out after-school activities. Functioning as a supplement to school-education, the children's palace cooperates with schools in the implementation of the educational policy, that young people should develop in an all-round way, namely, morally, intellectually and physically. It also provides facilities for the children to go in for extracurricular studies and entertainment in a rational way in conformity with children's characteristics and psychology.

Administratively, there are 12 urban districts and 10 suburban counties in Shanghai with 23 children's palaces, basically one in each district or county. The city has a municipal children's palace larger in scale. In addition, there are 44 children's centres. The two are similar in nature but only differ in size and contents of activities.

The children's palace offers varied and colourful programmes. To be specific, they include training classes of calligraphy, painting, arts and

crafts, mathematics, physics, chemistry, geography, ship and plane models, electronics, mechanics, etc. Other facilities include game rooms, a club, a theatre, a reading-room and a sportsground. The participants are 7-to -16-year-old children and they are grouped into two kinds of activities — mass activity and training classes with a term of half to two years. Primary schools register at the children's palace, so that a certain time will be fixed for pupils to take part in the mass activity, meanwhile pupils can sign up for the training classes according to their own inter-



The computor class in the Children's Palace

ests and hobbies. Upon recommendation of schools the children's palace picks up the best pupils. With a view to fostering various interests and hobbies in children of New China, the children's palace, more often than not, asks writers, musicians, scientists, athletes and champion win-

ners to give talks or coaching to the children. Children's palaces in Shanghai have so far provided for the country a great number of useful talents ever since their birth in 1953. For example, Li Xiaoping, a gymnastic who won the world pommelled horse championship not long ago had once been trained in one of the children's palaces. Children's palaces accommodate school-children from 3:00 to 5:15 p.m. after they finish school. On Sundays, children's palaces stay open longer.

On June Ist, the Children's Day, children's palaces, as a rule, hold big celebrations. On that day, children throughout the city, all in neat uniforms with red scarves around their necks, converge gaily from all directions into children's palaces. It will be a fascinating experience for our friends if you are lucky enough to come to the scene and spend a cheerful, unforgetable time together with the lovely Chinese children. This is all I have to say about the children's palace *in general*.

The Municipal Children's Palace is located in the middle part of Yan'an Road. It is a nice garden villa fenced by walls. Above its huge gate are three golden characters "Children's Palace" On both sides are the late Chairman Mao Zedong's autographs — "Study well and make progress everyday." On the left side wall is a picture-gallery. Children's singing and laughing can be heard now and then.

This used to be the former private villa owned by a foreign businessman named Kadoorie. Its construction started in 1918. This mansion built with a huge amount of marbles was named "the big marble mansion" for its magnificence. It was converted into a municipal children's palace in 1953. Afterwards, the government appropriated funds to put up several buildings and a theatre. With a total of 15,000 square metres, the Shanghai Municipal Children's Palace is complete with 15 rooms for recreation and sports, 12 for science and technology, 10 for

entertainment, a lecture hall, an astronomical observatory and a theatre.

The Shanghai Municipal Children's Palace often organizes children to exchange views and experiences in art and literature. Sports competitions and exhibitions on fine arts, science and technology and so on are frequently held. Apart from full-time teachers the palace invites model workers, advanced scientists and literary workers to give talks or spare-time coaching. The municipal palace is better equipped than those run by urban districts and suburban counties. This accounts for more children wishing to come to the municipal children's palace, but the number accepted is restricted due to limited space. At present, the palace accommodates daily more than 2,000 7-to-16-year-old school children.

Translated by Zheng Wanming

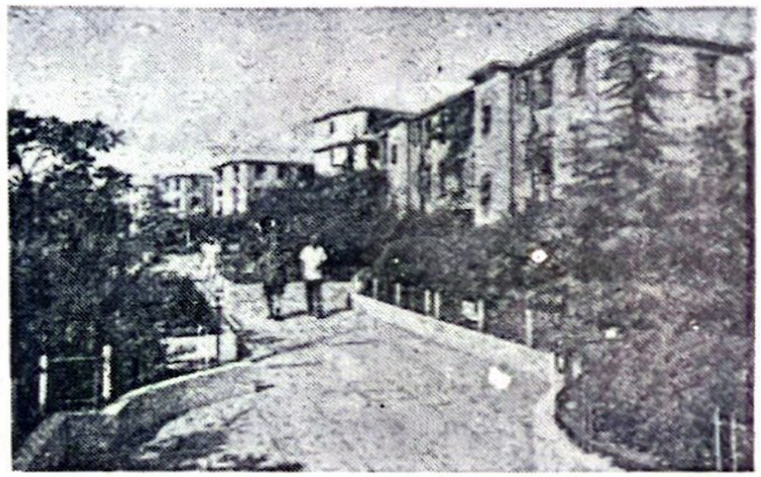
SHANGHAI'S RESIDENTIAL AREAS

Today, we are going to visit a workers' residential area. You will have an opportunity to visit families and find out how people live. Does this sound interesting to you? Upon meeting each other at the first time, the Chinese exchange, conventionally, greetings like "*nǐ hǎo* (How do you do!) and *zài jiàn* (Good-bye) on parting. I wonder if any of you is able to understand or say it. I might as well teach you a few Chinese words if you are willing to learn. However, different minority nationalities in China have different spoken and written languages. The Hans speak different dialects in addition to standard Chinese or "common speech." Shanghai dialect differs in its pronunciation from standard Chinese. For instance, "*nǐ hǎo*" (How do you do!), in Shanghai dialect sounds "*nuo hāo*" and "*zài jiàn*" (Bye-bye), "*zāi hùi.*" People in Beijing cannot understand Shanghai dialect, but people in Shanghai all learn to speak standard Chinese while the aged speak it with a Shanghai accent. Standard Chinese is, as a rule, used in teaching in schools and in speech on formal occassions. But local people or family members talk to each other in Shanghai dialect; it is also spoken in broadcast and television for rural areas. The local people are accustomed to reading, speaking, listening and writing in standard Chinese. Therefore, you'd better learn by heart everyday greetings in standard Chinese because it is applicable in all parts of China. Chinese people will be amazed to hear you greet them in

Chinese. Even if you can only speak a few words they will feel a sort of closeness toward you because of the common language. Have you got what I taught you? Okay, this is our first lesson before visiting the residential area.

Most of the houses here were built in the 1920s, 30s or 40s. These houses reconstructed by the government after liberation have been put to good use by city dwellers. Most houses in urban areas are owned by the state. Inhabitants pay house rent. With a view to improving the housing conditions for the people, the government has done away with "slums" left over from the old days. In the past 30 years or so, the government has appropriated huge amounts of funds to build more than 150 workers' residential areas around the city or near large factories. Such new residential areas built by the city so far cover a total of 30.05 million square metres, thus improving the living conditions of more than 700,000 families with a population of 3 million. Shanghai has a population of over 12 million. Housing shortage remains a problem, but the city government is trying every thing in its power to solve it.

Workers' residential areas are living quarters usually with two-to-six-storied buildings all equipped with running water, electricity, a gas stove, a balcony, a kitchen and sanitary facilities. The property belongs to the state while the residents only have the right to use it. The monthly house rent is about 5 per cent of a worker's income. The rent is used by the government for the up-keep of the houses or to improve the environment. Those who want to move or have bigger living space may apply to the Housing Administration Bureau which deals with the applications according



A Shanghai residential area

to priority in need. Perhaps you want to know if there are any private houses. Yes, we do have some but not many in the urban area. Farmers build their own houses in the rural areas and own them as their property. If you have a chance to visit a people's commune, you will find the production there has gone up thanks to the "contract responsibility system." Farmers have become more and more well off and most of them have built brand-new two-to-three-storied houses. They have more spacious living area than the city dwellers.

Most of the inhabitants in workers' residential areas are workers or clerks from nearby factories or government offices. The inhabitants are provided with clean, tranquil and comfortable living quarters. The principle for the construction of the apartments is that they must be condusive to production and convenient for people's daily life. The government, therefore, has established for

the inhabitants various kinds of shops and other facilities, such as cultural palaces, cinemas, parks, swimming-pools and recreational centres for education and physical culture. Besides, there are primary schools, middle schools, kindergartens, nurseries, hospitals and Red Cross clinics. All school-age children are enrolled into the schools near where they live and the inhabitants can receive timely medical treatment whenever they are sick. Other facilities in the residential area include repair-shops and workshops, serving the residents or processing accessories for big factories. In short, all this makes the life of the inhabitants easy. Of course, the present living standard is not high with each worker averagely earning 70 yuan or so per month. Generally speaking, a family has two wage-earners in some cases and three or four in others. Each family can have a little saving in bank. People's livelihood keeps improving. Most families have TV sets, many have refrigerators and washing-machines.

People's staple food is rice. Rice congee, steamed bread to go with pickels, bean milk, sesame pancakes and fried twisted dough sticks are the traditional breakfast. Now, more and more people have taken to milk and bread for breakfast, as it is convenient and time-saving. Most workers have their lunch in factories while students go home for lunch. The whole family have dinner together with three or four courses plus soup. Inhabitants are accustomed to going to market every early morning to purchase fresh vegetables. On Sunday, they prepare a lot of dilicious food or make *wonton* soup— a favourite for themselves or for entertaining relatives and friends.

Here we are at the workers' residential area. I think I'd better

stop talking for the time being, for the neighbourhood staff member will brief you in greater detail in a short while. After that, you are welcome to raise questions if you have any. And you may go on asking questions and getting answers while going around and we can pick up where we leave on our way back. Here comes the director of the neighbourhood. Now we ask him to give us a detailed picture and then he will show us round.

Some of our foreign friends want to know what traditional festivals and customs that the inhabitants still keep. They are the Spring Festival which occurs on the 1 st of the first lunar month. On that day, people exchange greetings and let off fire-crackers and make glutinous rice cakes. It is a festival with the greatest hustle. Other festivals include the *Yuanxiao* which falls on the 15th of the 1st lunar month. People eat glutinous rice round dumplings that symbolize family reunion. Parks festooned with coloured lights mark the occasion. On Qinming Festival, (Pure Brightness or Tomb Festival) students and workers are organized for revolutionary education to go to cemeteries to pay respects to the martyrs who died for the revolution. On Dragon Boat Festival (The 5th of the 5th lunar month), people eat *zongzi* — a pyramid-shaped dumpling made of glutinous rice and wrapped in reed leaves to commemorate Qu Yuan, one of China's greatest poets. On Mid-Autumn Festival (the 15th of the 8th lunar month), people eat moon cakes and enjoy looking at the full moon.

As the Chinese saying goes: "Relatives living afar are not as helpful as neighbours." It is true that the people in the residential areas are on good terms like relatives and friends, not hindered by their different occupations. For instance, there are some apartments built in the earlier days with one kitchen and bathroom shared by several families. They

always give priority to others, use the facilities in a rational way and take the initiative to do cleaning. Those who have a hobby for flowers, birds and goldfish are careful not to disturb their neighbours. Parents constantly warn their children not to disturb night-shift workers while listening to music. Retired people prepare lunch for children whose parents are both away at work and take care of their medical problem. Whenever aged people run into difficulties their neighbours come to their help. Inhabitants vie with each other in doing general cleaning and taking care of environmental hygiene. However, there are, of course, disputes, but they always try to settle them through consultations. Difficult cases are to be resolved by neighbourhood committees through mediation. At present, there is a common practice of respecting the old, loving the young, offering bus-seats to the aged and weak and policemen helping the old cross the streets.

"How do old people in China live?" This is a question often raised by foreign tourists, and I am told that quite a number of old people in the West lead a lone life when their grown-up children have moved away. But things are different here. We have a lot of old people living here. Most of them are retired. According to the Labour Insurance Regulations, men at the age of 60, women office workers, 55 and women physical workers, 50 retire on a monthly pension, amounting to 70 to 80 per cent of their last income, depending on their years of service. Besides, they still enjoy free medical care. The retired people still live with their children. Every early morning, they do *taijiquan* (shadow boxing) or do jogging in parks or on sidewalks. After that they help do household chores and look after their grandchildren. They are often organized by neighbourhood committees to read newspapers so that they are well informed of the current events. They also assist

in directing traffic and publicizing information about hygiene. All this adds happiness to their life. Inhabitants enjoy a stably happy life and do not have to worry about childbirth, senility, illness and funeral. In some families three generations live under one roof. We have in China the tradition of the young people living together with their parents and grandparents. In old China the aged and retired had no income; they had to depend on their children for a living. But now things have changed. Since liberation the retired people can draw a monthly pension and lead a stable life. Now in China families are breaking up in structure and becoming smaller in size.

More than half of the population in the residential area are young people. They are good hands in production as well as in caring for their parents. They have diverse interests. More and more young people take to philately, photography, music and travel in addition to sports. Young women are interested in making various kinds of fashionable clothes and knitting sweaters. People are free to wear any fasions. Some tourists ask why women in Chila don't wear skirts. As a matter of fact, they do wear skirts and dresses in summer. Most men in China wear the popular Chinese tunic suit. Nevertheless, there are all kinds of the latest fashions. People prefer clothes that are nice looking, good in taste and easy to wear. Employees in shops, hotels, public transport companies and others are provided with uniforms. More and more young people wear Western-styled clothes. *Cheongsam,* having Chinese traditional feature, is also getting more and more colourful and popular among girls. Brides and grooms wear Western suits, Chinese tunics and dresses or national costumes at wedding.

Some one asks if young people are free to choose their spouses. Some people get married after a period of courting; others get to know

each other through a relative or a friend as match-maker or through match-making service. In choosing partners, most people base themselves on common aspirations, health conditions and personality. Of course, there are a few young people who pay attention solely to physical appearance and material wealth. Both pre-arranged marriage and mercenary marriage have almost been done away with. Young courting couples ask their parents for their opinions pending their courtship. Men can marry at 22 and women at 20 in the light of our Marriage Law. But most men marry when over 28 and women over 25. Some newly weds hold their wedding ceremony in restaurants with the attendance of friends and relatives. Others take honeymoon trips or take part in group weddings. Most people are for simple ceremony, and extravagant wedding ceremony is frowned upon. After marriage the bride does not change her name. In families with both husband and wife working, man also helps do cooking if he gets back home from work first and helps washing or taking care of the children. Husband's helping to do household chores constitutes to a happy family life. Therefore, divorce rate in China is surprisingly low. Now, each young couple is allowed to have only one child. The government issues five yuan to them monthly as an encouragement and the child is exempted from nursery, kindergarten and school fees.

The residential area is administered by the neighbourhood office, a dispatch office of the district government. Under the neighbourhood office are a number of residential committees. They are self-governing organizations by the people at grass-roots level in the city, responsible for taking care of public welfare, mediating disputes, maintaining pubilc order and passing on residents' sug-

gestions, requests as well as complaints to the district people's government. The members in the neighbourhood committees are elected by the people in the residential area.

Translated by Zheng Wanming

SHANGHAI'S COUNTRYSIDE

The city has attraction of its own, so has the countryside. While touring metropolitan Shanghai, I suppose, foreign friends will be likely captivated by the rustic scenery south of Yangtze River during their visit to Shanghai's suburbs.

Today we are going to··· Township for a visit, which, located in the··· of the city, is··· kilometres away from the city. Now I would like to say a few words about Shanghai's countryside so as to let you have a better understanding of what you are going to see afterwards.

The total area of suburban Shanghai is 5,908 sq. km., about 18 times that of the city proper, of which the cultivated area occupies 351,000 hectares or 867,000 acres. Its population is 5.538 million, accounting for 47 per cent of the city's total, of which 4.359 million are farmers, with a cultivated land of approximately 0.07 hactare or 0.175 acre per capita; (The above-stated are statistics up to 1984.) Shanghai's suburbs embrace 10 counties. The township, an administrative division under a county, consists of several natural villages of varying sizes. Under the leadership of the county government, each township has its own government, which is the organ of political power at the basic level in China's rural area. Its head and deputy heads are elected by the township congress. Assistants are appointed by the township government in the work of culture, education, health, finance and jurisdiction to assist the

township leaders in the management of production and the administration of the township. Under one township there are several villages. The village elects the village leaders. At present one commune for one township is in general practice in suburban Shanghai. The commune, hereto referred, is the people's commune, which is a collective economic organization under the township. It exercises leadership over the production of production brigades, township-run factories and companies specialized in side-lines, seed cultivation and fertilizer making. The production brigade, an agricultural economic organization at the village level, exercises leadership over brigade-run factories and production teams formed by residents of a natural settlement. Suburban Shanghai embraces 206 townships and people's communes in total.

Now, our bus has entered the suburban area. As the city joins the countryside here, farm land, studded with city-dwellers' residences, shops and factories, can be seen. For the convenience of supplying vegetables to the city, the land adjoining the city proper and satelite towns is mainly devoted to the growing of vegetables. Other areas are for the growing of grain, cotton, oil-bearing crops and part of the land is for growing fruits, flowers and medicinal herbs and other industrial crops. That is how the crops are distributed in the precincts of the city. Shanghai is located on the southern bank of the lower reaches of the Yangtze River. This region, customarily called Jiangnan in China, with its fairly good climate, a developed system of river network and fertile soil, boasts favourable conditions for agriculture and has long been called the "land of fish and rice". Shanghai, as an alluvial plain on the Yangtze River Delta, yields better crops than the rest of the country.

Statistics show that the annual per hectare yield of grain is 11,250 kilos, ginned cotton, 750 kilos, vegetables, 75,000 kilos, the factor of natural calamities being not taken into account. As the city joins the countryside here, the factories we see are enterprises owned either by the state, or by the rural areas, or jointly owned by the state and the collective in the rural areas. The rural industries and the jointly-owned enterprises are mainly involved in the processing of products for the state-owned big industries, for instance, the processing of garments, leather, machinery parts, while some of them are the traditional industry, catering to the needs of the local farmers, such as the processing of grain, non-staple food and others. The rural industry grows out of nothing, develops from small to large, and has now become a vital part in Shanghai's agriculture and in the national economy as well, for it not only contributes greatly to the development of the city's big industries, but also has opened broad vistas for the agricultural production, strengthened the collective economy, and increased the farmers' income.

The situation of Shanghai's agricultural production can be something of great interest, and the rustic scenery of the open country has a distinctive charm of its own.

Unlike North China which impresses one with its vastness and wilderness, Shanghai's suburbs are graceful and fascinating, a charm unique to a region of rivers and lakes of the South. If the North is to be compared to a sturdy man, Shanghai's countryside is, then, a graceful young lady.

Before us are stretches upon stretches of farm land. Luxuriant crops of all kinds carpet the earth with their beautiful colours. The land in Shanghai's suburbs, comparatively level in terrain, divided

Shanghai's countryside

into rectangular-shaped plots of varying sizes, is criss-crossed by rivers and pathways. When looking down from the sky, one will see the land below unfolding like a chessboard, tidily-arranged and pleasing to the eye. As this is a region of rivers and lakes, bridges are numerous. Built with flagstones or concrete, they are all Chinese-styled arch bridges, with few exceptions. Boats are busily plying to and fro under the bridges. Towns south of the Yangtze, being the economic and political centres in the rural areas, are mostly built along the waterways. In the old days, people went to town mainly by means of boats. Nowadays they are accessible by buses. The farm work of ploughing, irrigation, pest and disease control is now mechanized or semi-mechanized, with the exception of sowing, management and few other jobs which are still done manually. In Shanghai's countryside, kerosene lamps and water buffaloes are already out of date, while two-storied buildings are

everywhere, and electric lights and telephones are common. When we say water buffaloes are no longer popular, we don't mean that they are totally useless in the countryside. In places where the machines cannot be properly operated, their service is still needed. However, they are now much less harnessed than before.

Hidden behind green trees and bamboos are rows upon rows of eye-catching new buildings standing against a background of green fields. They are farmers' private homes, mostly two-storied, of brick and wood structure, with balconies and balustrades on the top floors and corridors on the ground floor. Beautifully designed and elegantly decorated, they are so different in architecture from the traditional rural dwellings. The traditional homes in the rural areas are mainly of two types; one is the courtyard type that is arranged like "回", with rooms on four sides and a brick-paved courtyard at the centre, some having a winding corridor in front of the rooms and a passage in the southern side as the main entrance. In the other type the rooms are arranged in one horizontal row. Whatever the setup is, the rooms all have brick walls and tiled roofs with upturned eaves. Houses built in such traditional styles are still seen here or there. The farmers' homes are quite spacious, with an average floor space of 20 square metres per person, as indicated by statistics, a figure that is much envied by city dwellers.

It is a thing of recent years that new houses have risen one after another in Shanghai's suburbs. This shows in a way that the living standard in the rural areas is rising continuously as a result of the government's readjustment of policies for livening rural economy. There is a marked increase in the farmers' income. Some households earn as much as ten thousand yuan a year through hard work. A ten-thousand-yuan income is quite a sum in China where low wage system

is in practice. Apart from building new homes, quite a number of families have bought washing machines, television sets, tape recorders, sofas and other consumer durables. Some villages are even entitled "TV villages", for every household owns a TV set. The farmers are now better dressed than ever before. In the past, they mostly wore cloth garments hand-woven by themselves. Now they buy ready-made clothes from the shops. The youngsters are dressed as fashionably as the city people. With the improvement of their living standard, the farmers' cultural life has become more and more colourful. Radio and television programmes are now a highly popular pastime; newspapers published in different places in the country are widely subscribed in every village. Libraries, cultural centres, movie houses, amateur theatre troupes, all catering to the needs of the farmers,are set up in every township.Some farmers have become amateur photographers , painters and writers; the works they produced are recognized and well appreciated by both the farmers and the city people.

Traditional festivals, such as the Spring Festival, the Lantern Festival, the Dragon Boat Festival and the Mid-Autumn Festival, are still the red-letter days in people's life. On such occasions families are happily reunited, and people make merry to their hearts' content. For instance, many days before the coming of the Spring Festival, the Chinese lunar New Year; busy preparation, such as making dishes, cleaning the houses, is already under way. Many a household paste New Year scrolls on their doors, expressing their hope for the further improvement of their life in the coming year. On the festival day,firecrackers are being set off all day long; people put on their best, and upon meeting they greet each other with cupping hands and wish each other prosperity in the new year. Secnes bustling with noise and excitement are seen here and

there. On the Lantern Festival, people, besides eating dumplings made of glutinous rice flour, go out to admire the colourful paper lanterns in different shapes, which, hung out at night, present a really pleasing sight. At the same time, silk dragons, a kind of legendary animal, ten metres or even several dozens of metres long, are seen dancing all the way along, attracting a large number of spectators.

The long-standing moral excellence, such as harmony and fraternal unity among villagers, is still kept alive or even enriched with new contents. Many townships attach great importance to the build-up of spiritual civilization and have drafted new regulations and provisions with the characteristics of socialist spiritual civilization. Here affection for the children, respect for womanfolks and care for the old have become a common practice. To cite the old people as an example, they enjoy pensions upon retirement. The age for retirement is set around 60. The pensions are provided out of the collective's welfare fund. The retired persons attend to some petty house chores, such as cooking meals, taking care of the children, raising chickens or ducks, and in the evening they watch TV, or listen to the radio, or chat animatedly with other members of the family. In our rural areas, three generations, or even four generations living under the same roof are still a common scene. We often encounter families where the old care for the young and the young respect the old. In some families the sons or the daughters-in-law, though aged over 50 or 60 years themselves, take good care of their parents or parents-in-law. With their own behaviour they set a good example for their children or grand children to follow. There are, of course, cases where some elderly people are maltreated in the countryside. But the wrong-

doers are duly punished in accordance with the law or regulations and are condemned by public opinion.

Now, I would say a few words about the social welfare in the countryside. The government is very much concerned about this problem. Social welfare facilities are provided partly by the township out of its public welfare fund and the rest is with the government's allocation appropriated exclusively for that purpose. With the setting up of kindergartens, schools and medical institutions in all the villages, children can go to the nearest kindergarten or school. The sick is either treated by the township's poly-clinic or the village's health station, and enjoys the benefit of the cooperative medical care. One needs to pay only a few yuan for a year, then he is entitled to reimbursement of his medical expenses within a certain limit, which varies in different places from several dozens of yuan to several hundred yuan. The part beyond the ceiling will be paid by the patient himself. If the sum is too big and beyond the person's ability to pay, a remission or a subsidy will be considered. The cost involved in the cooperative medical treatment is only partly covered by the individual farmers' contributions and largely subsidized by the collective welfare fund. We still have to admit that in both the material life and cultural life there do exist gaps between the cities and the rural areas, but with the development of the rural economy these gaps are either being narrowed or eliminated. It is not at all surprising that some young men from the cities or townships have willingly married girls from the countryside and have now settled down in the villages.

The marriage customs in the countryside may also intrigue you, so it would be worthwhile to say a few words about them. Generally speaking, young people today are free to marry whom they love. This is in sharp contrast to the feudal practice of pre-arranged compulsary marriage, which was prevalent before the founding of New China. At that time, young people got married on the order of parents. Freedom of marriage was out of the question. And there were such glaring absurdities that some girls' marriages were arranged before they were born. Marriage without love resulted in many social tragedies. Nowadays, some young people find good matches in childhood companions, some choose partners through working together, some get to know each other through a third party's introduction, and some even fall in love at first sight in social gatherings. Although compulsory prearranged marriages are no longer to be tolerated, but this does not necessarily mean that the parents' opinions should not be respected. It is still considered necessary to consult with the parents in one way or the other. In most cases, rural youngsters would like to choose as their spouses those who are physically healthy, good-natured and devoted. There are also some youngsters who would like to choose their spouses from well-off families. The practice of engagement before marriage is quite common in the countryside, a custom almost absent among the city-dwellers. After a period of courtship, the couple are to be formally engaged so as to make their relationship socially acknowledged, and here the government's approval is not necessary. Unlike the city youngsters who like to date each other in a pastoral setting, the rural young people's love grows through working together, or through caring for each other. The boys are often seen helping the girls' families with farm work, while the girls make clothes, shoes, or knit sweaters for their future parents-in-law. Of course, some times they will go to the city for a walk in the

streets or to the movies. Sometimes, when they are in high spirits, they also like to have a taste of the French-styled or Italian-styled food. In the preparation for the wedding,the girls are somewhat particular about their dowry. In their eyes, the larger their dowry is, the more they can show off. Some girls' dowry has to be transported to the bridegrooms' home by a small boat. Such a practice, by all means, should be discouraged. On the wedding day, a joyful scene is witnessed. The bridegroom accompanied by his best friends, goes to the bride's family home to meet the bride. In the old days, decorated sedan-chairs, an ancient means of transportation, were largely used to fetch the bride. These were carried on shoulders by two men, one in the front and the other at the back. Sedan-chairs are now to be seen only on movies, televisions and stages, except in some remote corners of the country. In their place ,bicycles, tractors or boats are commonly used now, while in the city's suburbs small cars are used. Whatever they are, they are all beautifully decorated. On that day, both families will prepare feasts and set off firecrackers to welcome the congratulators. When night comes, people flock to the bridal chamber to tease the newly-weds. The bridal chamber, decorated with the paper-cut of the Chinese character "double happiness", is furnished with all kinds of daily necessities and the bride's dowry, and indispensably with one or several dolls, which implies the early arrival of a bady. While eating candy, people would let the newly-weds tell them their love-story and sing for them. Some even ask the couple to share an apple without using their hands. The atmosphere is lively throughout the occasion. If anyone of you happens to be present at such an occasion, don't forget to ask for some candy from the newly-weds. And at the same time, do remember to wish them to live to ripe old age in conjugal bliss.

We shall start our visit with a brief introduction to the production system in the countryside. The responsibility contract system,which has been introduced and made universal since 1978, falls into three forms, namely: contracting output quotas, contracting a specific task and paying remuneration to individuals on a short-term contract. The guideline for its implementation is that agricultural production should assume a predominant position in the total rural economy, production should fall within the overall state plan and the land and other major means of production are still to be owned collectively. During a long period of time before 1978, the old practice of not linking the farmers' personal interests with the results of their labour impeded the development of production.

Some of you might want to know how the three forms of responsibility system work. Now I am going to give you a brief explanation. By contracting output quotas on the household basis, or in other words, linking remuneration to production quota, we mean that the production team contracts out the land to each household in accordance with the size of the household or in the ratio of the population to the work force. Farm output quotas and work-points are specified through negotiation between the two parties, the team and the household. Work-points are applied in the countryside as the assessment of the work done. In other words. when you have turned in to the production team the agreed quota of products, the production team will in return credit you the agreed number of work-points. At the end of the year, these work-points will be cashed by the production team according to the value of each work-point. The responsibility system specifies that any produce in excess of the quota will remain at the disposal of the contracting household; if the agreed quota is not fulfilled, the contracting household has

to make up for the deficiency. Here is an illustration: if the contract prescribes that the quota for cotton is 750 kilos per hectare, the actual yield of cotton is 900 kilos per hectare, then the surplus 150 kilos will be in the contractor's credit. And if the actual yield is 600 kilos per hectare, then the contractor has to compensate 150 kilos to make things even. However, you can rest assured that the quota is always fixed in the light of the actual situation of Shanghai's countryside. So long as the contracting household makes an intensive and meticulous cultivation and spares no effort in farming, over-fulfilment is largely possible. If the quota can never be fulfilled, then who will enter into contract with the production team?

Now, let's talk about "contracting a specific task". The actual difference lies in the fact that in this system there is no agreed output quota and the contractor's income is not to be evaluated by work-points; the contracting household only needs to sell to the state the prescribed quota of products, contributes a certain sum to the public accumulation fund and pay the management expenses to the production team and then keep the balance at its own disposal. This system is simple in procedure, so it is well liked by the farmers. Over 90 per cent of the production teams in Shanghai's suburban area are now implementing this system, as shown by statistics supplied by the department concerned.

As the production of some vegetables, medicinal herbs, flowers and trees involves the correct selection of crops and their rational rotation, the fore-mentioned two systems do not work properly here. What's the way out for these areas? Now, I'm going to tell you how the system of paying remuneration according to a short-term contract works. This responsibility system prescribes that the contractor will be credited a specified amount of work-points for the specified amount of work done.

For instance, one will get 100 work-points for planting vegetables on this plot of land and 50 work-points harvesting the medicinal herbs on that plot of land. At the end of the year, all the work-points are added up and cashed in accordance with the value of each work-point. You have perhaps noticed that all the above three responsibility systems contain the word "contract". This word "contract" truly reflects the socialist principle of "to each according to his work"

The implementation of the responsibility contract system in the countryside is just a thing of recent years. It is no surprise that difficulties or problems might arise during its implementation. As a matter of fact, it is inevitable that difficulties and problems do crop up. Our government takes seriously the implementation of the responsibility system in the countryside, and adopts a down-to-earth attitude towards the difficulties and problems that have emerged. Some of them have been solved and others are being solved. One instance is that after all the land has been contracted out to the different families, some households, such as those of the service-men and revolutionary martyrs, encounter difficulties in production because of shortage of man-power, then the production team will organize some other households to give them a helping hand. Another instance is that some households are technically poor in scientific farming, then the departments at a higher level will give them timely technical guidance; what is more, certain institutions of higher learning train technicians for some of the farm households. In a word, the contract system, which tallies with the present level of economic development in the countryside, has changed the state of affairs in which the farmers showed up for work

but were not enthusiastic for work, and everyone "ate from the same big pot". The system has aroused the farmers' socialist enthusiasm in their work and has hastened the development of the productive forces, and is, therefore, well received by the farmers. Now the farmers show a strong sense of responsibility in farming. They cultivate their contracted land so painstakingly that the yield keeps increasing. At the same time, the contracting households can plan their farming as the growth of crops requires. In this way they can have more time for doing household chores, for leisure or for side-lines. And if some families have some hands to spare, they can do some casual work during the slack farming season so as to earn some extra money. This economic policy has been proved successful in the countryside and has, at the same time, exerted impact upon the city's economic reform. Some enterprises have increased their production by a big margin after adopting the contract system.

I hope this can be a useful commentary on what you are going to see. And I am sure that you will be more impressed by what you will see than by what I have said here.

Translated by Xing Zhaokang

SHANGHAI MUSEUM

The Shanghai Museum, established in December 1952, is a national art and historical museum. The building was formerly occupied by a private bank.

Among the many museums in the country the Shanghai Museum is one of the four best, the other three being in Beijing, Xi'an and Nanjing.

The exhibits numbering around 1,300 pieces are arranged in four major categories, namely, the bronze ware, the pottery and porcelain, traditional Chinese paintings and calligraphy and Chinese ancient sculpture. The bronzes are displaced on the first floor, pottery and porcelain, on the second, Chinese paintings and sculpture, on the third.

Bronze Ware

The bronze technique is an important mark of the highly developed civilization in ancient China. It is typical of the unique Chinese national style with distinctive characteristics of the different ages. The Chinese bronze, with its elaborate shaping, magnificent decorative patterns, great variety and number, is the most outstanding among the world's bronze culture. The bronze technique passed down through the slave societies of the Xia, Shang and Zhou Dynasties (2205 B C —770 B.C.) had further developed in

creation in the early feudal society (770 – 221 B.C.).

Large numbers of bronze ware passed down in our history are varied in form and unique in national style. The inscriptions cast on the bronze ware dealing with many aspects of the ancient societies provide us with reliable historical data for the study of the social systems of that time.

The bronze exhibition consists of four parts; namely, the historical background of the Chinese bronze technique; the technique of Chinese bronze manufacture; different stages in the development the Chinese bronze technique; and bronze technique of the minority nationality people in ancient China.

The Historical Background of the Chinese Bronze Technique

The Xia, Shang, Western Zhou Dynasties (2205–770 B.C.) come under the slave system period in Chinese history.

I. The earliest written Chinese language was found on shells and bones which bore inscriptions testifying to the existence of the slave system. The first discovery of the bones was made in 1899 in a village in Anyang, Henan Province. Many more were discovered after 1928 with a total of 4,500 characters in pictograph, 1700 of which are readable. Most of these were oracle bones for fortune-telling.

II. *Ding* – a kind of ritual ware for sacrificial uses. There are two kinds of ding: the three-legged tripod and the four-legged quadripod.

1. Da Yu Ding (a tripod)

The inscription of 291 characters on the inside wall of the

tripod records the event of a bestowal of 1,726 slaves by King Kang of the Zhou Dynasty on a big slave owner named Yu. The slaves were owned by the aristocrats as property and had no personal freedom; they could be bestowed as gifts, bartered or slaughtered at will by the slave owners.

This tripod was a product of the Western Zhou Dynasty 3,000 years ago, excavated in 1821 and donated to the muesum by a lady named Pan from Suzhou after liberation. This is the largest tripod of the Western Zhou Dynasty so far excavated.

2. Bronze weapons

Bronze weapons were used by the army in the Shang Dynasty. War was the main source of acquiring slaves. When two clans were at war the conquered clan either fell into the hands of the victors as slaves or was forced to pay tributes or provide slaves to the victors while maintaining its own rule.

The rubbings of the inscriptions record wars waged by the Zhou monarchs against other clans and, as a result, large numbers of slaves and other riches were captured.

3. Bronze tripods

The inscriptions on the tripods provide us historical data of the existence of the different systems in the slave society, namely, the vassal system, the hereditary system and the ranking system.

The vassal system — The Shang monarchs granted land and slaves to their uncles and brothers, making them their vassals, likewise slave owners, to expand and consolidate their monarchic rule over the vassal states.

The hereditary system—The title and privileges of the aristocrats were passed down from one generation to the other in the family line. The inscriptions on the bronze ware carry orders by the Zhou monarch confirming the heritage of the vassals to their ancestors.

The ranking system—A strict ranking system was maintained. Slave owners of different ranks enjoyed different priviieges. The tripods were used on special ritual occasions. It was ruled that a certain rank could use a certain number of ritual ware: the Zhou monarch could use nine, the vassal king , seven, the senior official, five and the gentry, three. The higher the rank, the more bronze ware he could own.

4. Bronze farm tools

Stone tools were found being used in the slave society, but bronze tools were widely used. It was an indication of progress comparing with the primitive society.

The slave society in Chinese history was also the age of bronzes. The extensive use of bronze tools and bronze vessels marked the level of development of productive forces. Slaves were the main force in social production. They were mainly engaged in agricultural labour.

5. Da Ke Ding (a tripod)

A product of the late Western Zhou Dynasty 2,800 years from now, it was excavated in 1890 in Shaanxi Province. It weighs 201.5 kilos.

An inscription of 290 Chinese characters on the inside wall records, in the first paragraph, the elaborate praise levied by a big aristocrat slave owner named Ke on his grandfather and, in the second paragraph, the event of a bestowal by the Zhou monarch on Ke of 1,700 slaves and large tracts of land and clothes.

6. Bronze handicraft tools and bronze castings

Handicraft was done in workshops mainly managed by the state.

The Technique of Chinese Bronze Manufacture

I . The site of a copper mine of the Spring and Autumn Period discovered in 1974 in Hubei Province.

II . The picture shows an ancient site of bronze casting ground

III. The clay mould method adopted in the Shang Dynasty in making bronze ware:

1. Make a solid clay mould;
2. Basing on the solid mould make the outer mould in fragments;
3. Trim the outer mould fragments and carve on the patterns; then put the fragments together into larger pieces;
4. Make the mould for the bottom and carve on the inscriptions;
5. Scrap a layer off the inner mould to leave a hollow space between the inner mould and the outer mould (the space being the thickness of the vessel wall) and place the outer mould pieces around the inner mould to make one piece;
6. Trim the brims of the moulds leaving an opening for pouring in the molten metal;
7. When the moulds are dried naturally, fire them at a temperature of 600°C;
8. Pour in the molten metal and leave it to cool;
9. Break the moulds and the bronze is done;
10. More complicated and movable parts of the bronze were cast separately and then inserted into the mould to be cast on.

IV. Bronze alloys

Bronze is an alloy of copper and tin. Sometimes a small amount of lead is mixed in to increase its tenacity and durability.

Bronze ware for different purposes have different proportions of alloys. The swords of the Warring States Period had a higher content of tin and lower lead in its edge, which is tough and sharp, but vice versa in its back, which is more tenacious and not easily breakable.

V. The translucent mirror

The mirror under a strong light clearly reflects onto the wall the patterns on its back. This is the traditionally known Western Zhou translucent mirror about 2,000 years ago. It has remained a mystery for centuries until the late 1960s when teachers of the Shanghai Fudan University took it up as a topic for research and finally unravelled the mystery. Metallographic analyses and optical tests showed that the thinner parts of the pattern on the disc, cooling faster than the thicker parts, constrict and become slightly convex on the smooth side of the mirror, while the thicker parts become concave. When reflecting light the concave parts have the effect of concentrating the rays while the convex parts diffuse them. The thicker, or the concave, parts of the mirror reflect light more brightly than the thinner, or the convex parts. Actually, light does not penetrate the bronze disc at all, it is only the reflection of light.

Different Stages in the Development of the Chinese Bronze Manufacturing Technique

I. The primitive period (the Xia Dynasty 2205-1766 B.C.)

The use of bronze ware in China dates back 3,000 years to the Neolithic Age. According to historical records the casting industry

was already founded during the Xia Dynasty. Archaeologists have found on historical sites bronze wine vessels, weapons and tools, the shape of which was rather primitive and patterns were under-developed. The aristocrat slave owners of ancient times loved to drink. 3,600 years ago in the Xia Dynasty bronze wine cups were cast.

Here is an example of a wine cup with a beak and a handle. The workmanship is rather crude; there are thick and sparse lines of animal masks. It has three long legs, a flat bottom and an oblate body. It is typical of the early bronzes.

II. The formative period (the early Shang Dynasty, 16th – 14th cent. B.C.)

Ritual bronze ware like food containers and wine vessels were found on historical sites. The manufacturing technique had already attained a higher level than the primitive period. More clear-cut patterns appeared on the vessels. Although bronze-making technique was still in the formative stage, it had laid a good foundation for the development of bronze technique in later years.

III. The florescent period (the late Shang Dynasty, the 14th–11th cent. B.C. and the early Western Zhou Dynasty, the 11th–10th cent. B.C.)

Complete sets of bronze ritual ware and musical instruments came into being during the late Shang Dynasty and early Western Zhou Dynasty. In these 400 years the amount of bronze ware produced was unprecedented and there was a great development in the making of wine vessels. Apart from wine cups there were the wine containers. They were characterized by their animal-mask patterns. Long articles of inscriptions were

found on most of the bronze ware. They recorded the different political privileges of the aristocrat slave owners. sacrificial ceremonies. outstanding military exploits and bestowals to the slave owners by the Zhou monarchs.

1. *You*—a wine container with a handle. This is a sacrificial ware made by an aristocrat named Gu for his dead father. It is of cylindrical shape, with dragon patterns on the brim and bottom ring and bas-relief of an ox head on the body.
2. *Gong*—a wine container

   The gong on display is a sacrificial vessel made by an aristocrat named(㚔) for his dead father named Yi. The front of the lid is an animal head with a small dragon between its horns and phoenix patterns all around. The back of the lid is of the shape of an ox. There are patterns of phoenixes and birds on the body.
3. *Zun*—a wine container

   The square zun on display is from the early Western Zhou Dynasty. It is a rare piece. Gu(㪚) is the name of the owner. It has a square body and a round brim with patterns of animal masks, phoenixes, birds and dragons on the body. There are elephant heads cast on the four corners. The neat moulding is a typical expression of the brilliant achievement of the casting and carving technique of those days.

IV. The transitional period (the middle and late Western Zhou Dynasty, the 10th—770 B.C., the early Spring and Autumn Period, 770 B.C. — later half of the 6th cent. B.C.)

The slave system was on its decline in the middle of the Western Zhou Dynasty. The general trend in the variety, shaping and decoration of the bronze ware was towards simplification. Some types of bronze gradually disappeared.

Apart from the ordinary contents of the past, quite a number of inscriptions in the middle and later periods of the Western Zhou Dynasty advocated the moral concepts of the slave owners. This was an expression of the effort of the slave owners to maintain their declining dominant position. The sharp increase in the number of the bronze vessels owned by the vassal kings and the decrease of vessels owned by officials during the early Spring and Autumn Period reflect the downhill of the slave system centred on the monarchic families of the Zhous.

On display are wine vessels, food containers, cooking utensils, bells and other bronze ware owned by the vassal kings.

1. Dragon handled *zun*—a wine container of the later Western Zhou Dynasty

   It is unique in shaping, exquisite in decorative patterns and stream-lined in design. You may be surprised to hear that such a precious piece of relic was retrieved from among scraps. In 1967 fragments of the dragon handles were accidentally discovered in scrap piles and restored to their original shapes. Two years later the body was discovered in copper scraps. The whole utensil was then restored. It was really a coincidence!
2. *Ren*—a general term for cooking utensils and food containers

   Under the *ren* category there are *ding* (tripod), a cooking utensil, *yan*, a steaming pot, *gui*, a food container like our present-day rice bowl. The tiger *gui* is from the Western Zhou Dynasty. It has a cylindrical body with a lid and a square base with two handles of animal shapes. *Gui* was also a mark of ranking for the aristocrats, except they fell into even numbers:

two, being the lowest and eight, the highest.

3. Musical instruments

The bronze bell consists of two kinds: the single bell and a set of bells. There was also a strict ranking system of the owning of bells: four for the monarch, three for vassal kings, two for senior officials and one for the gentry. The bell was indispensable for all ritual and ceremonial occasions and music was an essential part of the ritual system.

The bells on display excavated in Shanxi Province belonged to a gentry named Lu of the Spring and Autumn Period (770-476 B.C.). There are 13 in a set, but the museum only has 10. Each bell has an inscription recording the eight tones of the set; each tone has a group of scales. The bells of this period had two tones for each bell, while those of the Shang Dynasty had only one. A complete set of bells for a band should have 64 bells and needs a hundred people to play in the band. This shows that the percussion musical instrument already developed to its prime at this period.

Bo is a single bell of a large size. The one on display is from the Western Zhou Period (1122–770 B.C.)

V. The renovation period (the early Spring and Autumn Period, the later half of the 6th cent. - 475 B.C., the Warring States Period, 475–221 B.C.)

The late Spring and Autumn Period was a time of great social changes in which the slave system was on the decline and the landlord class on the rise. The technique of bronze manufacture entered a new stage. New styles, exquisite workmanship and variety of decorative patterns were features of the time. Bronze

ware as ritual ware were decreasing in number while bronze ware catering to daily needs greatly increased.

On display are measures and utensils of daily life used by the landlord class.

1. Xi *zun*—a wine vessel under the special category of bird-and-animal *zun*, which were cast in the shapes of birds or animals. This piece, called xi *zun*, was excavated in 1923 in Shanxi Province. It is in the shape of a water buffalo with a hollow body and three holes on its back. There is a little pot in the middle hole, but the lid is missing. The other two pots are also missing. It is obviously a utensil for warming up wine. Hot water can be poured into the body, while wine is contained in the three little pots. Chinese always drink rice wine warm. There is a ring on the nose of the water buffalo. It shows that as early as the Spring and Autumn Period people already knew how to domesticate the buffalo. The shaping is sedate and the patterns are elaborate. It is a piece rarely seen.
2. *Jian* – pots for holding water

   These could also be used as mirrors before the bronze mirror was invented. The two decorative animal figures on the edges were dragons of that time.

VI. The decline of the bronze technique (the Qin and Han Dynasties, the Tang Dynasty, 221 B.C.–907 A.D.)

After the Qin qnd Han Dynasties China became a multi-nationality feudal country with centralized state power. The slave owners' ritual system ended. Bronze ware were no longer considered as symbols of dominant power. Most of them were replaced by the developing iron and lacquer

products. The bronze technique gradually came to an end. However, the increasing demand for mirrors promoted the manufacturing technique of bronze mirrors. The Han and Tang Dynasties became the most flourishing periods for mirror-making.

1. Measures of the Qin and Han Dynasties
2. Wine vessels
3. The technique of gilding on bronze
   Gold is first dissolved in mercury and the liquified gold is painted onto the bronze surface. The object is heated, and under high temperature mercury evaporates, leaving the gold behind.
4. Bronze mirrors
   These are castings of alloys of copper, tin and lead. The surface is smooth and the back is cast with beautiful patterns and with a knob in the middle for hanging up with a piece of string. The mirror, as a daily necessity, was already quite common 2,000 years ago.

   The mirrors on display are from different periods: the Warring States Period, the Qin, the Han, the Tang and the Song Dynasties. Each period has its own style, type of moulding and decorative patterns.

   The Eastern Han mirrors are featured by bas-relief patterns and inscriptions. Mirror manufacture attained its peak in the Tang Dynasty with a great variety of elaborate decorative patterns and gilded with gold or silver. Bronze mirrors were gradually replaced by glass in the Ming Dynasty.

Bronze Technique of the Minority Nationality People in Ancient China

1. A cowry box—a box for keeping cowries which were used as currency in the ancient time

   On the top of the box is a scene of a sacrificial ceremony with more than a hundred people. A slave is bound to a stone pillar to be executed and made a sacrificial offering.
2. Bronze drums used as battle drums in war and, in times of peace, for big gatherings, celebrations, sacrificial ceremonies or praying for rain. Frogs in China are symbols of rain.

Pottery and Porcelain

China is the home of ceramic craft. The invention of pottery was an important mark of the Neolithic Age while the invention itself was an unique creation of the ancient Chinese people.

The exhibition consists of six parts: the appearance of pottery and the pottery craft of the primitive society; the development of the pottery-craft and the appearance of primitive porcelain and the formation of celadon groups; the rich and colourful pottery and porcelain of the Sui, Tang and Five Dynasties; the flourishing period of porcelain production in the two Song Dynasties ; new achievements of porcelain-making craft in Jingdezhen kilns during the Yuan, Ming and Qing Dynasties; the developing pottery and porcelain craft in China.

The Appearance of Pottery and the Pottery Craft of the Primitive Society

Pottery had already become a daily necessity to mankind some 8,000 years ago. The primitive man used them to fetch water and keep food. Before pottery was invented people used twigs, tree bark or reeds to weave baskets for keeping food. Since baskets could not hold water people smeared mud over the basket. Later it was accidentally found that a basket smeared with mud caught fire, the basket was burnt but the mud became hardened. It could be used to hold water and keep food. This was how pottery was invented.

On display here are some pottery fragments excavated in Jiangxi Province. These date back more than 8,000 years and are among the earliest pottery so far discovered in China. There are also primitive

pottery excavated in Shanghai area dating back 6,200 years.

The painted pottery were found along the Yellow River basin belonging to the Neolithic Age. The patterns, though simple, marked the beginning of Chinese arts and crafts.

There are five types of painted pottery: the Ban Po type, about 6,500 years ago, mainly with animal patterns reflecting the hunting life of the primitive man, named after Ban Po Village in Shaanxi Province; the Miao Di Gou type (Miao Di Gou in Henan Province) largely with plant patterns in black about 5,200 years ago, reflecting the development of agriculture; the Ma Jia Yao type (Ma Jia Yao in Ganshu Province), about 4,000 years ago, with a red body and patterns painted in black, the red being the result of reaction of the red iron ore and the black, the reaction of manganese oxide; the Ban Shan type (Ban Shan in Ganshu Province); and the Ma Chang type (Ma Chang Yuan in Qinghai Province), both being the typical painted pottery of the Neolithic culture in China about 5,000—7,000 years ago.

The Development of the Pottery Craft —— The Appearance of the Primitive Porcelain and the Formation of the Celadon Groups

In the Xia and Shang Dynasties (2205—1122 B.C.) of the primitive society in China people not only could bake hard pottery at high temperatures and make refined white pottery with engravings, but also acquired the skill of selecting ceramic clay, of the control of high temperatures and applying glaze. The primitive porcelain was turned out more than 3,000 years ago. This was a great creation of the Chinese people of the ancient time.

The difference between pottery and porcelain:

1. Clay is used for making pottery while *kaolin* clay containing an iron oxide below 3% is used for making porcelain.
2. The temperature for baking pottery is about 800° C, while that for baking porcelain is above 1200° C.
3. Pottery is not glazed or only painted with low-temperature glaze, while porcelain is glazed both inside and outside.

The beautiful, refined white pottery were made only for the aristocrat slave owners, while the slaves and ordinary people used crude gray pottery.

The celadon *zun* (cup) of the Shang Dynasty is among the earliest primitive porcelain found in the world.

Another name for celadon is lead glaze pottery. The green colour is the result of reaction of the copper oxide added with lead as the flux.

The invention of the celadon and its development through the different dynasties from the Three Kingdoms, the Jin, the Southern and the Northern, the Sui, the Tang and the Song (220 – 1279) are great achievements of China's porcelain-making industry and are also brilliant contributions to the history of the world's science and culture.

— Pottery burial objects of the Han Dynasty (206 B.C. – 220A.D.)

— New achievement in the making of lead glaze, the black glaze and the white glaze in the Han Dynasty

Lead glaze is a kind of low temperature glaze applied to clay moulds. The yellow glaze and the green glaze pottery in the Han Dynasty belong to the lead glaze category. The silvery tint on some of the pottery was the result of lead reaction. White-glazed pottery

unearthed in some tombs of the Eastern Han Dynasty (25–200 A.D.) proved that white glaze was already produced before the 3rd century A.D. The black-glazed pots from the tombs of 101 A.D. also indicate that black-glazed pottery were made as early as the Ist century A.D.

— Celadons of the Wei, Jin and Southern and Northern Dynasties (220–589 A.D.)

As a result of the adequate control of proportions of oxidized iron and of the reducing flame the colouring of celadons appeared to be more stable and gave a translucent lustre. The Eastern Jin (317– 420 A.D.) celadons were plainer in design, while the Western Jin (265–316 A.D.) ones were more varied in design and more translucent.

Patterns of lotus blossoms that became more and more popular indicated the growing influence of Buddhism in China.

The Rich and Colourful Pottery and Porcelain of the Sui, Tang and Five Dynasties

The Sui, Tang and Five Dynasties (589 – 960 A.D.) are typical of their celadons. The adoption of twin-colour glaze and underglaze painting was regarded as a new achievement. The potters in the Tang Dynasty, with the experience of making lead glaze pottery developed in the Han Dynasty, further acquired the skill of low-temperature tri-colour glaze. It was a new stage of the rich and colourful pottery craft.

The process of baking tri-colour pottery: Bake the clay mould first at a temperature of about 1000° C; after it is cooled down, paint the baked mould with lead glaze that contains

iron, copper and cobalt oxides respectively, producing the three different colours of brown, yellow and green; rebake it under a temperature of 800°C.

The tri-colour pottery consist mainly of horses, camels and plates, all being burial objects.

— The tri-colour pottery horse is typical of the Tang Dynasty tri-colour pottery. The art of sculpture and the skill of baking.both reached a high level.

— Pottery figures – burial objects

In the Tang Dynasty the higher the rank of the official, the more burial objects he was entitled to. In funeral processions a large number of beautiful pottery objects were paraded through the streets demonstrating the wealth and rank of the family.

— A model of the dragon kiln in the Tang and Five Dynasties

It is long and narrow and looks like a dragon, hence the name. Firewood was used as fuel.

— New technique of underglaze painting and multi-coloured porcelain

New products from some of the kilns in the Tang Dynasty had a brownish green shade in the celadon glaze. It was a new technique of painting beneath the glaze. The glazed surface was very smooth and the paint would never fade. The underglaze technique was: Draw the pattern on the clay mould, paint on the glaze and then bake once under high temperature (about 1200°C.).

— The manufacture of celadons in south China reached a high level in the Tang and Five Dynasties (618 – 960). The best of these were possessed by the ruling class as articles of tribute offered to them. The patterns were engraved, painted or cut.

— The kilns in Henan Province succeeded in producing a twin-colour glaze by using different metal oxide content glazes.

The Flourishing Period of Porcelain Production in the Two Song Dynasties

The two Song Dynasties (960–1279) were the most flourishing periods of porcelain-making craft in ancient China. It was unprecedented in regard to the scale of production, the distribution of kilns, the quality of mould clay, the colour of glaze and the designs. There were five major kilns, namely the *guan*, the *ge*, the *ru*, the *ding* and the *jun* kilns.

Kilns in the North were found in the provinces of Henan, Shandong, Hebei and Shanxi, while kilns in the South were in Zhejiang, Fujian, Jiangxi and Guangdong.

— The egg-shell bluish white porcelain

The bluish white glaze was an achievement of the Song potters, who succeeded in combining a small amount of oxide with the iron contained in the glaze.

— Re-baked white-glazed porcelain

The re-baking technique was adopted to make white-glazed porcelain.

— Celadons of pale green produced in south China are the best of ancient celadons.

— Celadons produced in north China with impressed designs

Some of these were articles of tribute to the emperors.

— Black-glazed and painted porcelain and the first porcelain with papercut prints and leaf prints

— Beautiful and colourful porcelain were produced with the reduc-

ing technique.

A reddish purple colour was produced through the chemical reaction of CuO_2. Emperor Hui Zhong spent a lot of money in making exquisite and expensive flower pots.

— Porcelain decorated with cracks was a special product produced by adequate control of the baking temperature and the composition of the glaze. The cracks were produced as a result of the different expansion coefficients of the clay mould and the glaze.

— The plum blue glaze tripod, beautiful as a jadeite, was typical of the products of the kilns in the North.

New Achievement of Porcelain-Making Craft in Jingdezhen Kilns During the Yuan, Ming and Qing Dynasties

Jingdezhen is a town in Jiangxi Province that has a long history of porcelain manufacture wellknown both at home and abroad.

Porcelain-making craft in Jingdezhen in the Yuan Dynasty (1271-1368) had a great development and formed a unique style. Designs were more elaborate than the Song porcelain and variaties increased. Patterns were made with the technique of sculpture besides printing and engraving. The underglaze blue and white porcelain was a new achievement of that period which opened a new epoch in China's porcelain-making history.

There are two ways of pottery-glazing: the underglaze and the overglaze. To apply underglaze is to paint the coloured patterns on the unbaked mould and then apply a layer of transparent glaze over it and then bake it, while to apply overglaze is to apply a layer of transparent glaze to the unbaked mould first, bake it and then paint on the glazed

product and bake again.

The underglaze products mainly consist of the blue and white and the underglazed red.

The pottery exhibition in Shanghai Musenm

The process of making the blue and white porcelain: First paint on the unbaked mould with cobalt oxide, apply a layer of transparent glaze over it and bake under a temperature of 1,200° C. The cobalt oxide is reduced under high temperature into a blue colour. The colour under the glaze is very bright and durable.

The Yuan blue and white porcelain is characterized by a heavy mould, a large size and elaborate design with distinct layers arranged in stream-lined order, and the patterns stand out brightly with typical Chinese national features.

The blue and white type of porcelain products were still the main

products of the porcelain industry in the Ming and Qing Dynasties. In the Ming Dynasty the quality of the blue and white porcelain products was greatly improved. The clay for making the mould was much finer. The mould and the glaze were both much purer in whiteness. The painting style became less sophisticated. Owing to the content of iron and other impurities and the use of a brush in painting there appeared different shades of the blue colour and some rusty spots. The most outstanding pieces were produced during the early Ming period. The manufacturing technique of the blue and white porcelain had reached its peak.

The blue and white porcelain is much appreciated by people and finds a good market both at home and abroad, and is, therefore, still in mass production.

The red underglazed porcelain was also a new achievement of Jingdezhen. Copper oxide is painted on the unbaked mould under the glaze and then fire in the same way as the blue and white. Since copper oxide is very sensitive to the changes of temperature, it is very difficult to control the right temperature and bake a successful piece of a bright red. The other name for the underglazed red porcelain is the "ox blood".

The underglaze porcelain attained new heights in the Qing Dynasty. The blue was brighter and had darker and lighter shades. A piece of ware may have eight to nine different shades of blue and is known as "the multi-coloured blue and white porcelain". The underglazed porcelain (or the ox blood) became the main products of the time.

Through long-time practice in production the porcelain makers had mastered the technique of clay and paint compositions and the control of temperature changes. Many kinds of monochrome glaze porcelain were produced: the enamel white, the bright red, the yellow, the green,

the black, the blue, the purple and the dark green. These were all new achievements of a high standard of the Jingdezhen kilns.

The overglaze products mainly consist of the multi-colour, the assorted colour and the powder enamel colour porcelain.

The multi-coloured type is done by first baking the white-glazed clay mould under high temperature and paint the different colours on the baked mould and then rebake it under low temperature. The multi-coloured porcelain is typical of the Ming products.

The assorted-colour porcelain is produced by combining the processes of making the underglaze blue and white and the overglaze products. It is done by first sketching the blue patterns on the unbaked mould, glaze it and bake it under high temperature, then paint the blue patterns again and fill in the different colours and rebake it under low temperature (about 700°C).

Besides the multi colours, an azure blue and a gold paint were also used. At the same time a pattern painted in black on white porcelain had the same effect of black ink painted on paper. The vase with five ducks is a typical piece of the Qing Dynasty multi-coloured porcelain. The painted figures and colours are true to life and have attained a very high artistic level.

The powder enamel procelain was a new product of the overglaze category. The process is: Apply a layer of white glaze with arsenic content on the mould, draw the patterns with lead powder paint and bake it under low temperature. The colours have different shades and are quiet and harmonious. The painting gives a three-dimensional feeling. The powder enamel porcelain was made after the enamel ware of the time. The painting is very delicate and the patterns are very elaborate.

The pot with a painting of grass and insects and the vase with human figures are typical of such a type of porcelain of the time. They were very expensive and involved much labour.

The technique of porcelain-making attained an unprecedented new height during the reign of the Qing emperor Kang Xi (1662-1723). If we say the Song porcelain represents a subtle beauty, the Qing porcelain expresses a decorative beauty. The three peaks of porcelain-making craft in our history appeared first in the Wei, Jin and the Northern and Southern Dynasties (220-589), secondly in the Song Dynasty (960-1279) and thirdly in the Qing Dynasty (1644—1911).

The Developing Pottery and Porcelain Craft in China

Porcelain were exported as early as the Tang Dynasty in China's history. They have gained a good reputation all over the world. The invention of "china" was a great contribution to human civilization by the Chinese people, hence the name of the country "China".

Since the founding of the People's Republic of China the pottery and porcelain – making craft has made a rapid development. Kilns are found all over the country. Technique has been improved and many inventions and creations have come forth. Pottery and porcelain are produced not only to meet the needs of people's daily life and foreign trade but also for industrial, agricultural, scientific and technical purposes.

On display are porcelain from Jingdezhen in Jiangxi Province, purple sand pottery from Yixing, Jiangsu Province, porcelain products from other provinces like Hunan, Jiangsu, Zhejiang, Guangdong, Fujian, Henan, Hebei and Shandong.

Traditional Chinese Paintings

Before we go to the painting exhibition I would like to say a few words about the traditional Chinese painting and how to appreciate it.

The traditional Chinese painting has a long history of over 2,500 years. It is known to have two styles: One is the freehand brushwork characterized by a vivid expression and bold lines and the image is lively described and perfected with the simplest but exaggerated brush strokes; the other is fine brushwork characterized by giving close attention to details and perfection in true-to-life description. The main characteristic of the traditional Chinese painting is the description of objects by moulding shapes and the expression of vividness by means of ink lines.

The tradtional Chinese painting originated from the Chinese calligraphy which first appeared in the form of pictograph. The materials used in Chinese painting consist of the strongly absorbent rice paper (called Xuan paper in Chinese), pure silk, brush and Chinese black ink.

A wrong brush stroke on paper or silk is almost impossible to correct, therefore, painters are required to deliberate over the theme and carefully observe the objects before they actually start with the brush. Once they get down to brushwork, they have to make the piece a success.

Another characteristic of the traditional Chinese painting is that the scene on a painting is not limited by time or space; a scene a thousand miles across can be condensed on one piece

of paper. An up-and-down focus of vision constitutes a vertical painting scroll; a left-to-right focus creates a horizontal scroll; and a focus moving in all directions turns out a painting series.

Leaving a blank space on a painting is the third feature of the traditional Chinese painting. The background is often left blank in painting flower vases, branches and human figures, thus bringing the motif more to prominence.

Chinese painters often express the main theme of their paintings through calligraphy and always put down their signature seals as an indispensable part of the painting.

Ancient Chinese paintings are an important part of our national culture. The exhibition consists of seven parts, giving a brief introduction to the history of the development of the traditional Chinese painting. It begins with the painted pottery of the primitive society, goes on to the rubbings of wood carvings from tombs, the silk paintings of the Warring States Period and the Western Han Dynasty (476 B.C. – 24 A.D.) and then to the murals of the Han and Tang Dynasties (206 B.C.–907 A.D.), altogether in four sections, wherein the exhibits are all reproductions. Paintings of the dynasties of Yuan, Song and later times are all originals, displayed in three sections, namely, the Song and Yuan periods, the Ming and Qing; and the modern, with a total of 120 pieces.

Part One – Part Four
The Art of Painting Before the Han and Tang Dynasties

Chinese painting started in the primitive society about 6,500 years ago when pottery were painted with patterns of animals,

fish and human faces. Carvings on wood show the traces of painting in decorative craft. From the silk paintings of the Warring States Period (476 - 221 B.C.) we can see the traditional national style of Chinese painting established since then.

— Painting on a silk tunic from a tomb of 168 B.C. in the Western Han Dynasty in Mawangdui, Changsha, Hunan Province (the tomb of the wife of a nobleman governing an area of 700 households, excavated in 1971)
— Photograph of a silk painting of people, dragons and phoenixes from a tomb of the Warrings States Period (476—221 B. C.)
— Silk painting of people and a dragon boat from a tomb of the Warring States Period
— Mural painting "Inspection Tour" from a tomb of the Eastern Han Dynasty (25—220 A.D.)
— Mural painting "Herding Horses" from the same place as above
— Two rubbings of brick carvings of the Eastern Han Dynasty
— Mural painting "Hongmen Feast" from a tomb of the Western Han Dynasty (206 B.C.—24 A.D.)
— Mural painting "Feast and Acrobatic Performances" from a tomb of the Eastern Han Dynasty (25—220 A.D.)
— Mural painting of a Jiayu Pass fortress from a tomb

During the period of the Three Kingdoms (220 - 265 A.D.), apart from professional painters, there appeared scholar and gentry painters. Along with the prevalence of Buddhism and Taoism religious paintings were produced. Landscape paintings were coming forth. In the Tang Dynasty (618 - 907 A.D.) paintings became more and more distinctly classified into categories of human figures, landscapes, flowers and birds.

Buddhism was introduced into China in 67 A.D. at the beginning of the Eastern Han Dynasty. With the spreading of Buddhism, Buddhist art was developed. Contents of Buddhist mural paintings were mainly on scriptural stories, deeds of Sakyamuni in his life time, Buddha images and so on.

— Mural painting of the Southern and Northern Dynasty (420 -589 A.D.) on Ben Shen, King of Deer, in No. 257 Cave of Mogao Grotto, Dunhuang , Ganshu Province.

The story of Deer King Ben Shen teaches people the lesson of "Good will be rewarded with good, and evil with evil". Once upon a time, a man fell into the River Ganges. A beautiful nine-colour spotted deer came by and saved the drowning man. The deer asked the man not to tell anybody about the spotted deer, if he did he would be punished. The man thanked the deer heartily and promised. Then there was the queen who dreamt of a nine-colour spotted deer and wished to have some of the deer meat to cure her heart trouble. The king had a notice posted in the public wanting the deer and promising a large sum of money. The man who was saved by the deer was tempted by the money and betrayed the deer to the king. He was then duly punished by contracting a disease and suffering from boils all over his body. It is a painting much influenced by Buddhist art and Indian painting.

— Photograph of a scroll painting of a lady scholar by Gu Kaizhi of the Eastern Jin Dynasty (317—420 A.D.)
— Mural painting "Hunting" of the Sui Dynasty from the tomb of Prince Li Xian of the Tang Dynasty in Qian Mausoleum, Xi'an
— Mural painting "Polo Game" of the Sui Dynasty from the same tomb as above
— Mural painting "Ladies" from the tomb of Princess Yong Tai of the

Tang Dynasty in Xi'an

- Mural painting "Tower" from the tomb of Prince Li Zhongren of the Tang Dynasty
- Scroll painting "Five Oxen" by famous painter Han Huang of the Tang Dynasty
- Scroll painting "Seven Wise Men in the Bamboo Grove" by Sun Wei of the Tang Dynasty
- Scroll painting "Court Ladies Ornamented with Flowers" of the Tang Dynasty

Part Five
Paintings of the Song and Yuan Dynasties

By the end of the Tang Dynasty and in the beginning of the Five Dynasties (about 907 A.D.) there appeared a number of landscape painters working out on paper the beautiful landscape of our country. In the Song Dynasty imperial painting studios were estalblished. Among the exhibits are works representative of both the painting studios and scholar painters. The painting studios emphasized on realism and the paintings looked true to life.

- "Crows in the Willow and Wild Geese in the Reeds" painted by Emperor Hui Zhong of the Song Dynasty (1100-1125 A.D.)
- "Meeting the Emperor at Wang Xian" of the Tang Dynasty, describing the scene of Emperor Shu Zhong in meeting his father Xuan Zhong at Wang Xian Post (756-761 A.D.) The painting of landscapes reached its peak in the Song Dynasty (960-1279 A.D.)
- "Foggy River and the Overlapping Peaks" by Wang Shen
- "Magnificence of the Rivers and Mountains" by famous Landscape painter Xia Gui.

The scroll was originally kept in the Qing palace, but later fell into the hands of different aristocrats and finally was torn into pieces. It was recovered and restored by the museum in the early post liberation days.

- "Summer Mountain" by Dong Yuan of the Five Dynasties (907-960 A.D.)
- "Countless Valleys and Wind in the Pine Forest" by Ju Ran of the Northern Song Dynasty (960-1127 A.D.)
- "Quiet Valley" by Guo Xi of the Northern Song Dynasty (960-1127 A.D.)
- "Snow Scene" by Ma Yuan of the Southern Song Dynasty (1127-1280)
- "Going up the River on Qingming" (Pure Brightness Festival) by Zhang Zeduan of the Song Dynasty with details of more than 500 people of all walks of life in town and in the countryside. This painting provides valuable data for the study of the politics, economy, science and culture of the Song Dynasty. It is of high artistic accomplishment.

The Yuan Painters

The Yuan Dynasty was an important period in the history of Chinese painting. There were several transitional periods in the landscape painting, namely, from the Five Dynasties to the Song (907-960), from the Northern Song to the Southern Song (960-1127), and from the Southern Song to the Yuan (1127-1280). The intellectuals in the Yuan Dynasty were badly persecuted by the ruling class. Most of the scholars lived as recluses and expressed their discontent in paintings. Most of the works were done in freehand brush-

work. If we say the Song painters were artists, then the Yuan painters were literators.

— "Dong Shan Mountain by the Dongting Lake" by Meng Fu of the Yuan Dynasty

— "Football Game" by Qian Xuan of the Yuan Dynasty, in which the first emperor of the Song Dynasty played the game with his crown prince and officials

— "Qing Bian, the Hermit" by Wang Meng, one of the four outstanding Yuan painters.

— "A Clearing Autumn Day in a Fishing Village" by Ni Zan, another of the four outstanding Yuan painters.

Part Six
Paintings of the Ming and Qing Dynasties

In the Ming and Qing Dynasties (1368–1911), with the growth of capitalist factors, painters were more concentrated in important handicraft and commercial cities, forming a school in each locality. The most famous ones were painters of Zhejiang, Anhui, and Jiangsu Provinces and of cities like Shanghai, Suzhou, Nanjing and Yangzhou in Jiangsu Province. The appearance of local schools and individual styles developed a varied situation in traditional painting technique of the Ming and Qing Dynasties.

The four great Ming painter-masters, Shen Tu, Wen Zhenming, Tang Yin and Qiu Ying, were very popular at the time. They extended a great influence over the painting circles and formed the main trend in mid-Ming Dynasty. They, except Qiu Ying, were scholars of general social acknowledgement and high literary accomplishment. Their works embodied poetic conceptions and literary

flavour.

Shen Tu was a painter, poet and writer, good at painting flowers and human figures. He was also famous for his calligraphy and poetry.

Wen Zhenming was good at landscapes and calligraphy.

— "Trees, Rocks and a Flowing Stream" by Wen Zhengming

Tang Yin, the most popular among the four, was good at free-hand brushwork and fine detailed brushwork. He was also a great poet and writer.

— "A Lonely Duck in the Twilight" by Tang Yin

Qiu Ying was originally a painter-decorator. He developed his painting skill from reproducing ancient paintings. He was good at painting human figures, landscapes, birds and flowers. His skill even surpassed that of the painters in the imperial studio.

— "Sword Chamber" by Qiu Ying

Works by other Ming painters

— "Visiting Friends with a Harp" by Dai Jin

— "Fishmen and Maple Red in Autumn" by Wu Wei

— "Lotus Blossoms" by Chen Hongshou

— "Rod Fishing by a Quiet Brook" by Shen Zhou

— "Willow Green by Capital Gate" by Wan Boren

— A volume of eight autumn landscape paintings by Dong Qichang

Dong Qichang was the most influential painter after the four great Ming masters. He was highly accomplished in both painting and calligraphy.

— "Peony and Canna" by Xu Wei

Xu Wei of the late Ming was also a highly accomplished artist, good at both painting and literary work. He became neurot-

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ic for sometime and developed a unique style of his own. His brushwork was bold and free, forming a new style in freehand brushwork. "The Peony and the canna" is typical of his style.

The Qing Painters

The Qing painters mainly worked on landscapes, birds and flowers. The four painter-masters of early Qing were Wang Shiming, Wang Jian, Wang Hui and Wang Yuanqi. They were greatly influenced in style by Dong Qichang of the Ming Dynasty. Owing to the lack of practical experience in life their works were mere reproductions of the ancient and their predecessors and became more and more stereotyped.

— Landscapes by Wang Shiming
— Landscapes by Wang Jian
— "A Scene of Clouds, Trees, Creek and Pavilion" by Wang Hui
— Landscapes by Wang Yuanqi
— "Landscape and Bubbling Brook" by Shi Tao
— "Orieole in the Tree" by Shi Xi
The two Shis were monk painters.
— Landscapes by Zhu Da, nicknamed "the Eighth Great Hermit", who became a monk after the Ming Dynasty was overthrown by the Manchus.
— A volume of paintings of flowers and plants by Yun Shouping
— Paintings by the "Eight Eccentrics" of Yangzhou (Yangzhou Ba Guai)
— "A Pot of Chrysanthemums" by Li Cao
— "Bamboo in Ink" by Zheng Banqiao
— A volume of paintings with finger tips by Gao Qipei

— A volume of paintings on horses by an Italian painter, Langshining

Part Seven
Modern and Contemporary Paintings

— Mural painting "Sentry Tower" of the Heavenly Kingdom in Nanjing
— Paintings by modern painters like Zhao Zhiqian, Wu Changshuo, Ren Bonian, Qi Baishi, Xu Beihong, etc.

Qi Baishi was a contemporary painter who passed away in 1957. He was born in a farmer's family in Hunan Province. He loved to paint since childhood. He bagan to learn the carpenter trade when he was 12. He worked during the day and practised painting in his spare time. Later he made a living by selling his paintings. At the age of 40 he travelled extensively around the country and his painting skill gradually attained maturity. He was good both at freehand brushwork and fine detailed brushwork. His plants and insects all look true to life with their realistic details.

Chinese Ancient Sculpture

Here on display are some ninety pieces of clay, stone, bronze and wood sculptures giving a brief introduction to the history and development of China's ancient sculptural art. The exhibits are part of the museum's collection. They were mainly donated by private collectors or collected by the museum .

As an important part of our nation's culture the sculptural art has a long history and rich heritage. Archaeological data show that as early as the primitive society, about 4000 years ago, there were already sculptures of animals and human figures. About 2700 years ago, before the Shang and Zhou Dynasties, there appeared different kinds of exquisitely done jade and stone sculptures.

The Spring and Autumn and the Warring States Periods (770–221 B. C.) were the transitional period from the slave system tc the feudal system. Along with the establishment of the feudal system and the abolishing of the practice of burying live people together with the dead, wood sculptured figures were used tc replace live people. Here are four wooden figures of the Warring States Period. The images were simply done with a rough contour of the body; the eyes and the mouth were painted on and the nose and hands were done as bas-relief. The bulk in front of the chest are the hands. The bodies were painted in bright red. The combination of sculpture and painting is a traditional national art.

Beginning with the early Qin (221 B.C.) sculpture had developed widely within the field of arts and crafts and lacquar, wood, jade and stone sculptures were quite popular. The sculptures left from the Qin and Han Dynasties (221 B.C –220 A.D.) are mostly stone sculptures

and burial figures. The sculptures of the Western Han Dynasty developed along these lines. On display are pottery figures of two young ladies, typical works of fine sculptured art of the Western Han Dynasty. The two girls are dressed in long skirts, with slender waists and broad hems and in big sleeves. The skirt gives you a feeling of a slight flutter. The other one is finely shaped with her whole body slightly inclined forward and a flick of one of her sleeves. The face and the five organs are exquisitely outlined while the head and the body are in proper proportion. The shaping is simple and unsophisticated, giving people a sense of quietness and elegance. Here is the statue of a blind singer playing a harp to accompany his songs. The harp is crude, but the expressions on his face are fine and emotional. He has a mysterious smile, as if he himself is intoxicated by his own music. All these express a high artistic condensation of a realistic style in the Han Dynasty sculpture.

In shaping, pottery figures of the Eastern Han, the Wei and Jin Dynasties are more lively than those of the Western Han. This piece "Fairies on a Hunting Tour" is an indication of some of the social aspects of the time. It is typical of the decorative sculptures on ancient sacrificial halls and tomb chambers. The sculptured relief consists of historical figures, fairy tales and legends, social production and social life. On this relief we can see feathered fairies riding on chariots on a hunting chase. This kind of sculptured relief was mainly for decorative purposes.

By the end of the Western Han Dynasty, with the introduction of Buddhism into China, Buddhist art had a strong influence on Chinese art, hence the emergence of Buddhist sculptural art integrated with the Chinese national character and Chinese sculptural art began to enter a flourishing stage. The sculptural art of the Southern and Northern

Dynasties inherited the simple and honest style of the Westen Han sculptures and developed a new style of their own. Henceforth, a great number of caves and stone statues appeared, like the caves of Kuche and Baicheng in Xinjiang, the Mogao Cave in Dunhuang, the caves in Binling Temple and on Maiji Mountain in Ganshu Province, the Yungang Cave in Datong and the Tianlong Mountain caves near Taiyuan in Shanxi Province, the Longmen Cave in Luoyang, Henan Province, the Thousand Buddha Cliff in Jinan, Shandong Province, the caves on Qixia Mountain near Nanjing, Jiangsu Province and the caves in Guangyuan, Dazu and Leshan of Sichuan Province. Here on display are three pieces of the Mogao Cave painted clay sculptured figures of the Northern Wei Dynasty (386 - 534). They not only show the bodily movements and facial expressions of the characters but, painted with colours, they also give people a sense of realism.

The statues in Mogao Cave are all made of clay. Stone statues and caves directly chiselled out of mountain rocks started with the five caves of tan and yao in Yungang Cave, in Datong, Shanxi Province. The statues in the Yungang caves influenced by foreign sculptural art belong to the school of the Gandhara sculptural art, an ancient Buddhist sculptural art, which was popular in Gandhara in ancient India. The Gandhara art developed from the late ancient Greek sculptural skill characterized by lively postures, simple and unsophisticated lines and real sense of clothings. The enlarged photograph at the entrance of "Buddha statue in No. 20 cave in Yungang Cave" is typical of the Gandhara art. The statue is 17 metres high, with a nose ridge reaching up to its forehead, two large ears almost touching the shoulders, eye brows and eyes slightly in relief, the philtrum, flat and smooth, thin lips and closed mouth, full and plump face, broad shoulders and belted waist. The sitting pos-

ture with thrown-out chest and eyes looking forward give an expression of solemnness and majesty and a mysterious air of invulnerability.

These are all Buddha and Boddhisatva statues of the Northern Wei Dynasty. These were mostly done with moulds.

The postures and expressions of Buddha statues of the different states during the periods 550-577, 577-581 and 502-547 of the Southern and Northern Dynasties were more acceptable to the common people, while the Gandhara style was gradually diminishing, thus forming a Buddhist sculpture with national characteristics. The clay sculptures were partly produced by moulds and partly by hand, displaying a stream-lined technique and beauty of uniformity.

The "Thousand-Buddha-statue stone tablet" is from the same period. One thousand statues of Buddha were carved on this piece of stone. A legend says that there was a deer girl in ancient India who gave birth to a lotus flower. The lotus blossom had a thousand petals and on each of the petals sat a boy. Then she had a thousand sons. The thousand-Buddha tablet was made in their honour, We can find such thousand-Buddha tablets in any of the caves in China. They are mainly for decoration.

This statue of Sakyamuni is from the same period. Through the robe we can almost see the muscles. A slightly inclined head, narrow smiling eyes and a small mouth with upturned corners indicate peace and composure.

The Sui Dynasty (581-618) occupied only 38 years in our history but it has left quite a number of statues in good condition. The sculptural art of this period still retained some of the features of the late Southern and Northern Dynasties, but there was the trend toward realism. The artists broke through the conventions

of the imported art and established a rich and elegant national style. Here is a gilded statue of the period. This Boddhisatva statue has a plump face. lowered nose ridge, larger drooping ears, plump limbs and more delicate wrinkle lines on his clothes; these being the characteristics of the sculptural art of the time.

The Tang Dynasty (618-907) is the flourishing period in the history of our art and, at the same time, the prime of Buddha statue sculpture. Sculptures of the time had better proportions, plumper body and face, benigh expressions, while the Boddhisatva statues had graceful postures and a more human touch. It had reached the peak of artistic level in the aspects of variety of styles, preciseness of image and accomplishment of skill.

Guan Yin is a Buddhist Boddhisatva. These are all Guan Yin statues. This stone sculpture is the combined work of the Tang and Song Dynasties. The body was sculptured in the Tang Dynasty, while the head, in the Song (960-1127). The skill of sculpture brought to full display the feminine beauty. This was one of the features of sculptural art of the period.

The wood sculpture of an arhat's head. The simple lines result in lively facial expressions. It was an accomplishment of the artist in portraying character. The sculptures of this period were entirely nationalized without any trace of the Gandhara art. Apart from Buddhist art sculptures on tombs and small handicrafts were also well developed. Dragons and phoenixes were found on eave tiles.

The Buddhist statues of the Five Dynasties (907-960) were a continuation of the Tang Dynasty sculpture. There was no special break-through in the skill.

The Song and Yuan Dynasties (960-1368) were the times when

China's feudal society had passed its prime and entered its later age. As far as sculpture was concerned there was a very good foundation, though little development in skill. The statues were more true to life and with more human touch. There are such examples in the Jin Temple in Taiyuan, Shanxi Province and the arhats in Purple Gold Nunnery on Dongshan Mountain in Suzhou.

Not many Buddhist statues were made in the Song Dynasty, but small handicraft carvings were very popular. The jade carvings, painted statues, stone and wood carvings are all typical of the time.

The Ming (1368-1644) sculpture still carried on the traditional skill of portraying life. The mysterious concept gradually disappeared and Buddhist art of idealism no longer existed.

The exhibits only provide you some aspects of China's ancient sculptural art. Visits to our ancient grottoes will provide you with more detailed information.

Translated and rearranged by

Zhan Yunzhao

SHANGHAI ARTS AND CRAFTS RESEARCH INSTITUTE

Set up in 1956, the Shanghai Arts and Crafts Research Institute is the first of its kind in Shanghai going in for a comprehensive study of the traditional Chinese folk arts and crafts. When it was first established, it had only 12 veteran craftsmen with consummate skills, and in 20 years, it had developed into the present institute staffed with over 160 artisans, among whom there are veteran craftsmen enjoying a great reputation, experienced workers from arts and crafts factories, graduates from the fine arts departments in institutions of higher learning, and sons and daughters of veteran craftsmen. Furthermore, 25 of these have been accorded the title of "master craftsman" and around a dozen have been made technicians.

The principal tasks of the institute are to sum up and carry forward the traditional techniques of folk arts and crafts, to create some high quality objects of art, to make some small-sized handicraft articles, and to provide the arts and crafts factories with help in designing, inspection and technical guidance. Consisting of an embroidery studio, two carving studios, a folk arts and crafts research studio, the institute is engaged in the researches of woolen needle-point work, silk embroidery, knitting and crochetting, boxwood carving, lacquer-ware carving, jade carving, lacquer ware inlaying, ivory carving, paper cutting, dough figurine

making, fancy lantern making, silk flower making, miniature ivory carving, ink-stone carving , bamboo carving and procelain carving, totalling 16 items.

Let's begin with the embroidery studio, which includes three specialities: the woolen needle-point work, silk embroidery, and knitting and crochetting.

The woolen needle - point: The makers split the first-grade pure white woolen yarn into strands and have them dyed into over a thousand shades of colours as required by the original photos, Cninese traditional paintings, oil paintings and other manuscripts, and then hand-embroider the yarn on pieces of specially prepared checked flax fabrics of different sizes to produce patterns of landscape, flowers and human figurines. This studio, strong in technical force, has four master craftsmen and four technicians. Gao Wanyu, a 77-year-old lady artisan, is so far China's only industrial artist specialized in needle-point work. Such works produced by the studio as portraits of President Kim Il Son and President Sakou Torre in needle-point were presented by our Commission for Cultural Exchanges with Foreign Countries as gifts of state to the Democratic People's Republic of Korea and the Republic of Guinea respectively. "The Great Wall", a large - sized needlepoint work of theirs, has been sent to the United Nations for display in its hall, which has won great admiration from the delegates from various countries.

The silk embroidery: Silk embroidery is one of the nation's traditional handicrafts. The earliest piece of embroidery so far discovered is a dragon and phoenix pattern of the Warring States Period. The paintings on silk and other embroidered objects of recent excavations show that the embroidery technique has a history of at least 2000 - 3000 years. Good for admiration and practical use, embroidery is widely used

for household decorations and on clothings for everyday wear or costumes on the stage, or as dowry and gifts. Embroidery is an art form done by using a needle as a pen, piling one thread upon another, to produce artisic patterns. Reproductions of fine arts, photographs, and especially traditional Chinese paintings can be made with silk threads or human hair. This studio has inherited and carried forward the skills of Shanghai's "Gu Embroidery", which has a history of over four hundred years, and, what is more, has made itself famed for its exquisite "double-side stitches".

Knitting and crochetting: Crochet hooks and stick needles are the tools. Coloured woolen yarn is knitted or crochetted into pull-overs, sweaters, cardigans and shawls, which are both for admiration and for practical use. Feng Qiuping, a 72-year-old artisan in knitting and crochetting, has been doing researches in this field for over fifty years and is now known as a great master craftswoman. Before liberation, she once ran in Shanghai The Qiuping Knitting and Crochetting School, which had trained more than 600 students. Feng has ever since designed nearly two thousand highly changeable patterns by using crochet hooks and stick needles. Among these a short Chinese-style jacket crochetted in the Chinese character "Longivity" pattern and edged with a pearl lace, is much appreciated by visitors from the Southeast Asian countries. The colourful peacock-tail patterned shawls are greatly sought after in Europe and America as valuable gifts for relatives and friends, as well as decorations for ladies at dinner parties.

The first carving studio: There are box-wood carving, lacquer ware carving, lacquer-ware inlaying, jade carving and ivory carving, five specialities in all.

Box-wood carving : The artisans, using hard-xyloid and fine-

grained box-wood as material, create three-dimensional modellings, characterized for a wide range of subject matter and life-like forms. The human figurines carved by Xu Baoqing, a 50-year-old master craftsman, are true to life and pleasing to the eye.

Lacquer-ware carving: The process of making includes the carving of patterns on the surface of the lacquer-coated board, painting, varnishing and then polishing. The products are hanging screens, standing screens and table screens. The main designs are Chinese classic characters and landscapes. The screens, with reproductions of "The River Scene on Qing Ming (Pure Brightness Festival)" painted by Song Dynasty's Zhang Zeduan, are greatly appraised by people in the United States, Japan and other countries. One kind of lacquer carving is to draw the outline of the pattern on the lacquer - coated board with a carving knife and then paint it with gold powder. The objects so created have an unadorned look and an elegant taste.

Lacquer-ware inlaying : Carved pieces of ivory, stone, shells and wood, are to be inlaid on the lacquered screens. The colours of the works are just the natural colours of the materials used, that is where it is unique. Adequate materials are chosen according to the colours and texture required, and different ways of processing are used as the materials vary. Displayed here are some samples of the inlaid lacquer-ware, "God of Longivity", and "Eight Immortals Crossing the Sea". They look natural and quiet in colour and the subject matter is varied.

Jade carving : The designing is decided by the size, shape and colour of the jade stone, and a three- dimensional carving is then to be done. The hardness of the jade stone requires the use of emery for grinding and carving; here lies the difficulty of the job. Jade carvings are unique in modelling, beautifully wrought, exquisite beyond compare,

and are looked upon as treasured art of superb quality.

Ivory carving: With the highly-valued elephant tusks as the raw material, it is reputed for its delicately carved three-dimensional modelling, superb craftsmanship, and marked characteristics of the Chinese modelling art. That is why the ivory-carving, a super-grade of art, is highly valued and greatly appreciated. The ivory carving made in different areas of the country is each unique in its own artistic style. Beijing is good at carving animal figurines, vegetables, melons and fruits, while Guangzhou is good at carving sets of hollowed-out ivory balls with one interlocking the other. The themes of Shanghai's carving are mainly centred on historical and legendary characters.

The folk arts and crafts research studio: There are four specialities: paper cutting, dough figurine making, fancy lantern making and silk flower making.

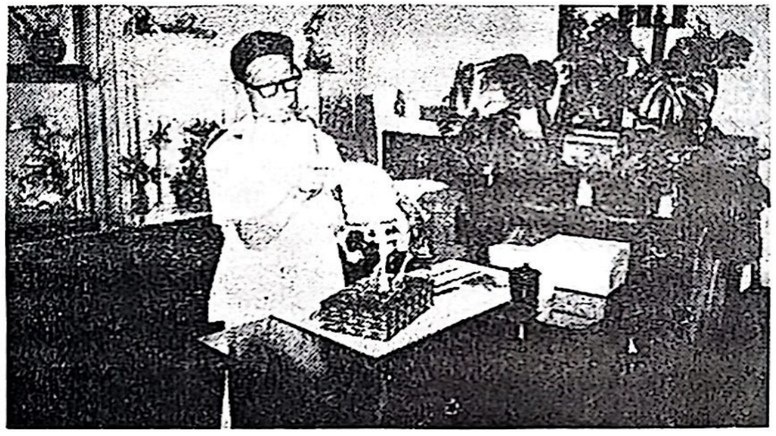
Paper cutting: elegant patterns are cut out of coloured paper with a pair of scissors. Paper cutting of typical Chinese traditional style has a history of over 1,500 years in our country. According to historical records, ladies in the Tang Dynasty used paper cuts for hair dressing, and in the Song Dynasty paper cuts were placed on the top of gifts as an embelishment, or used to decorate windows and lanterns. Wang Zhigan, a 65-year-old paper cutting artisan of this studio, is a leading master craftsman in this field. He began as an apprentice in the trade at the age of 13 and has been going in for it for 52 years. In his long years of work, he has created a unique artistic style of his own, by combining the refined patterns and graceful lines of the Southern style and the easy, simple lines, and the decorative patterns of the Northern style. This

has won him the honour of "Uncrowned King of Magic Cutting". Wang Zhigan stresses the use of scissors. "Egret", one of his works done in 1980 when he was participating the Arts and Crafts Exhibition held in Yokohama, Japan, with its feathers and wings soft and smooth in lines, beaks and claws sharp as an awl and hard as iron, impresses the spectators at the first sight that it is cut by scissors and not cut with a knife on patterns. Wang Zhigan is unusually talented in cutting out with ease patterns of flowers, birds, fish and insects in two or three minutes and without predesigning. This perfect skill of his excites admiration in the spectators.

Dough figurine making: Ordinary wheat flour, the principal material, is steamed and added with colours as required before it is kneaded into figurines, thereof comes the name, dough figurine. Dough figurines are very much used to portray historical figures, characters in folk tales, legends and children's stories, rich in colour and vivid and lovely in form. The late master craftsman Zhao Kuoming, a gifted dough figurine maker, had rich artistic experience, as he had been engaged in its research for over 60 years. His works, elegant in form and life-like in modelling, highly appraised both at home and abroad, had won him the title of "Dough Figurine Master Zhao" and "Uncrowned King of Dough Figurine Making". Zhao Kuoming's students and two daughters have inherited the true essence of his skill in dough figurine making. Zhao Yanlin, his elder daughter, visited Australia, the United States and Hongkong and her demonstration of the dough figurine making was highly appreciated by people abroad.

Fancy lantern making: Lanterns with silk as its principal material are matched with electric bulbs. First, iron wire is used to frame

the three-dimensional fancy lanterns in the shape of human figurines, animals, birds, flowers, fish, insects, imaginary dragons and phoenixes. 92-year-old He Keming is a world-famous fancy lantern mak-



Fancy lantern-making in Shanghai
Arts and Crafts Research Institute

ing master and has been honoured as the "Uncrowned King of Fancy Lantern Making South of the Yangtze River". At the age of 12, he was already capable of making big life-like dragon heads and at the age of 16 he began to earn his living by making fancy lanterns. When he was a little over 20 years old, he was capable of making with high proficiency anything that flies in the sky, runs on the earth, or swims in the water. "Hundred Birds Pay Homage to the Phoenix", a large-sized fancy lantern he made in 1953, with birds, one different from the other, was displayed in the national arts and crafts exhibition. After 80 years of a life in fancy lantern making, He Keming has summed up the laws and characteristics of this traditional art of China, reformed and enriched its form and content, and gradually

created a unique style of his own. His works are known for their vividness in form, compactness in modelling, excellence in craftsmanship, and richness in colour, and some of his works were presented to the heads of state of several foreign countries and won honour for the motherland. An exhibition of about two hundred fancy lanterns made by the three generations of the He Family was held in the Municipal Youth Palace of Shanghai at the 1984 Lantern Festival. This shows that there is no lack of successors to carry forward the He style of fancy lantern making.

Silk flower making: Silk of different colours, the principal material, is hand-made into multi-coloured flowers to be placed in the vase, in banzais (potted landscapes) or to be pinned on the chest. It is said that Yang Guifei (719–756), an imperial consort of the Tang Dynasty, had a mole on her temple, everyday she had her maid pick a fresh flower for her hair. The flower not only covered up the mole but also added charm to her face. However, in winter when fresh flowers were difficult to get she had her maid make silk flowers for her, that was how silk flowers came into being. The chrysanthemums, made of the stem pith of rice paper plants, look so fresh in colour and natural in shape that one can hardly tell the artificial from the real. In recent years, the artisans have turned out water-proof and washable silk flowers and fragrant silk flowers with a natural flower fragrance that can last over a month.

The second carving studio: Here there are miniature ivory carving, ink-stone carving, bamboo carving and porcelain carving. The miniature ivory carving is a kind of surface carving exquisitely done on a tiny piece of ivony. 72-year-old Xu Fuying, a celebrated master of the miniature ivory carving, can carve poems, es-

says and patterns on a grain-sized piece of ivory, and enjoys a great reputation both at home and abroad. Chen Enhua, a student of his, who has inherited and developed this ingenious skill, has carved out of a grain-sized piece of ivony an antique vase with two movable rings on its neck and on its body, the image of the "God of Longivity" carrying a walking stick, and tied to the walking stick is a calabash with the pattern of five bats. It is named "Five Bats Celebrating the Birthday of the God of Longivity". This piece can be rated as the finest work of miniature carving art. Of course, one cannot appreciate its charm without the use of a magnifying glass.

Ink-stone carving: Ink-stone carving is an art peculiar to China. Different patterns are carved on the ink-stone, one of the four treasures of a Chinese study. The ink-stone carving is an object of art much sought after by calligraphers and collectors because of its elegant craftsmanship and beautiful patterns. The works of the late master craftsman Zhang Jinhan are collected by the Shanghai Museum of Art and History. Of late, Chen Yuanlong, a young carver of the studio, has carved, in one and half years, on a piece of Duan ink-stone the shapes of the coins of 88 countries and one coin with the portrait of the author on it. The work is acclaimed as the acme of perfection.

Bamboo carving: Bamboo with a smooth covering is selected and then heat-treated to protect against splitting and moth-eating. Patterns are first outlined on the green covering of the bamboo and then the blank parts of the pattern are removed with specially made knives. After a period of time the skinned parts will turn red, and the longer the time, the redder the colour will be. This will produce a sharp contrast in shade with the pattern outlined on the green covering. Bamboo carving is much used to portray flowers, landscapes and calligraphy and it fascinates

people with an artistic charm of steadiness, plainness, a charm that suggests more than one sees.

Porcelain carving is a surface carving on high-quality porcelain. Patterns are sketched on the vases, ash-trays and other chinaware that have been baked. Miniature carvings are done with diamond-tipped drill and colours are then applied in accordance with the requirement of the pattern. Porcelain carving is good for portraying Chinese landscape and calligraphy and is reputed for its elegance and plainness.

There is downstairs an exhibition room, where on display are lacquer ware carving, jade carving, ivory carving, embroidered garment, silk carpets, fancy lanterns, needle-point works, mahogany furniture, ink-sticks, ink-stones, writing brushes, paper, jewelry and other exhibits. It's a good place to get some gifts and souvenirs for your relatives and friends back at home.

Translated by Xing Zhaokang

SHANGHAI CARPET FACTORY

The Shanghai Carpet Factory mainly produces hand-woven woolen carpets and a small amount of artistic tapestries. It has over 1,300 workers and staff members. 95 per cent of its products are for export. The production process of hand-woven woolen carpets consists of three major procedures: preparation, formation and beautification. The six major workshops in the factory are those of wool spinning, dyeing, weaving, clipping, finishing and washing. Besides, there is a designing office. Today, we are going to see the three workshops of weaving, clipping and finishing and the showroom.

The factory was set up in 1958 through the almagamation of several carpet cooperatives. In the past, rug weaving was a cottage industry, which could only produce rugs of simple patterns. Since the founding of the People's Republic of China, the rug-weaving industry has made a considerable headway. In 1956, the people's government organised the rug weavers who lived scattered in the society into a production cooperative with over 170 artisans, thus putting an end to the scattered and backward production of rugs. Later on the cooperative was formed into a state-owned enterprise. Since the establishment of the Shanghai Carpet Factory, the production procedures have been reformed and renewed, the technique has been improved, the output raised year after year, and its products are almost complete in the variety of specifications.

The factory is now able to produce exquisite, high quality, artistic tapestries and the quality of carpets has been greatly improved. All this helps to bring the technique of the Shanghai rug-weaving to an advanced level. As the Chinese carpets enter the world market, customers in the Western European countries scramble for them, resulting in the great increase in the output of the carpets in this factory. To cope with the further development of rug production, the Shanghai General Carpet Factory was set up in 1979.

Chinese carpets and tapestries have a long history. They are the traditional arts and crafts of China.

Bai Juyi, a great poet in the Tang Dynasty, put it well when he described in his poem a red carpet with floral designs:

The carpet is soft and fragrant.
The delicate patterns are too precious to tread on.
When beautiful ladies dance on the carpets,
Their silk stockings and embroidered shoes sink into the downy yarn.

Carpets in the ancient time were referred to as woollen "mats". The earlist ever produced was found in the cold and mountainuous pastoral area in northwest China. That area abounds in sheep's wool, which is favourable for the development of the carpet industry. In the Han Dynasty rugs were introduced into the central plains. The Huanghe (Yellow) River valley is the cradle of ancient Chinese civilization. After the rugs from the northwest took root in the central plains, they absorbed the cream of the ancient Chinese culture and rendered the national color even richer. With the switching over of dynasties and the change of life styles, carpet production has gone through several ups and downs. But the carpet weav-

ing technique has always been developing. Chinese carpets were introduced into Tianjin at the end of the Qing Dynasty and later came to settle down in Shanghai.

The Chinese carpets, varied in design, bright in color, exquisite in workmanship and durable, give a full expression of a unique national style. They not only embody the rich heritage of ancient Chinese art, but also integrate the cream of occidental culture in the patterns, bringing the carpets more to perfection. Sorting out from a great amount of old designs and continually developing new ones by the artisans of various dynasties, four major patterns have been established. They are the Beijing design, the aesthetic design, the floral design and the plain antique emboss design (see appendix I).

As early as in 1903, Chinese carpets already won their reputation at the St. Louis World Fair for their unique beauty. They were accorded a gold medal at the 1965 Leipzig International Fair. In recent years, along with the development of foreign trade, new patterns have been created and developed. By taking the Chinese ancient art as a reference and "weeding through the old to bring forth the new", the Shanghai Carpet Factory has created 150 and more classic patterns, competitive with silk rugs of high quality. These new patterns are closely related to the bronze art of the Warring States Period, the portraits and stone carvings of the Western Han and Eastern Han Dynasties, the paintings of plants and flowers of the Tang Dynasty and those of birds and flowers of the Song Dynasty. Those patterns were quite a success for their originality and plain antiquity. New technology, new products including the high knot-count and new designs came forth one after another,

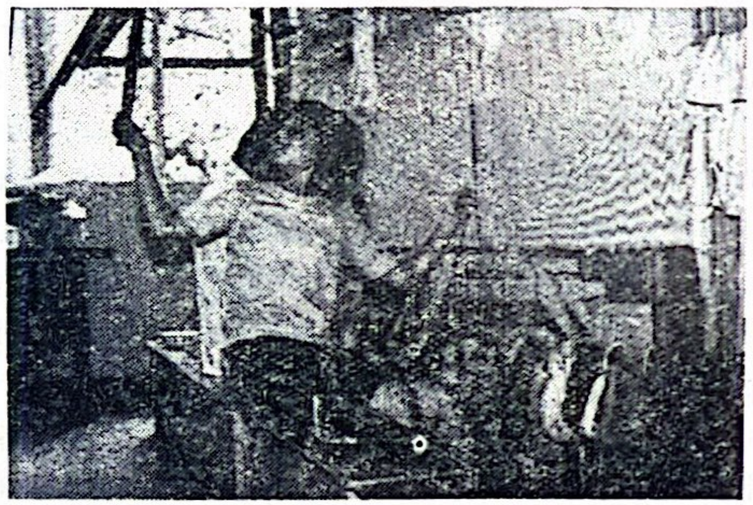
with a beauty matching the brocade and too dazzling for the eye.

In addition to the above-mentioned four major types of carpets, the Shanghai Carpet Factory also produces artistic tapestry. It is the highest form of expression of the rug weaving art, an exquisite handicraft of superb artistry and typical national style. It is an embodiment of the talent and the wisdom of the rug weavers and it manifests an exclusive effect of the weaving art. The subjects of the artristic tapestry are based on famous paintings (including the traditional Chinese painting, water color, and oil painting) and photographs depicting the famous mountains and rivers of our motherland, historical sites, tourist resorts and works of well-known painters both domestic and foreign, such as, the world-famous Great Wall and the Temple of Heaven in Beijing, scenery of Huang Shan Mountain and the landscapes in Guilin, and among other things, the "Galloping Horse" by Xu Beihong, a well-known Chinese painter, "Mona Lisa" by famous Italian Painter Leonardo da Vinci, etc. The finely-woven artistic tapestries, new and original in subject, rich in color and three-dimensional in appearance, are much appreciated by overseas customers.

Chinese carpets are world-famous for their carefully selected raw material and especially for the high standard of weaving technique, which greatly appeals to the customers. Seven types of fine wool from northwest China are selected for weaving the Chinese carpets. Such wool is characterized by its long fibre, high tensibility, elasticity and good lustre. They claim to be a high-quality raw material for weaving rugs.

The rug-making process is very complicated. First, the sheep's wool needs to be carefully corded and spun into woolen yarn spe-

cially for rug weaving. Secondly, the woolen yarn is dyed with fine-quality dyes into the right color phase. The dyed woolen yarn is treated acid-proof, alkaline-proof and chloride-proof. The colors are fast and stand long wear, even after chemical cleaning and long use. The artistic effect of carpets finds its expression in the design. The process is complete through the stages of pattern designing, stencil drawing, color matching, weaving, trimming, clipping, washing and finishing.



Carpet weaving in
Shanghai Carpet Factory

The weaving workshop: Weaving is a major process. It is the decisive step in determining the internal quality, the external appearance, the artistic value and the practicality of the carpet. Rug-

weaving involves a high technique and a complicated operation. A weaver with woolen yarn in the left hand and a cutter in the right, dexterously ties with his fingers the woolen yarn 8-shape knots in the cotton warps. This is what we call knot-making. The knot is made so tightly that the back of the rug is strong while the front is soft and elastic. Rug weaving consists of making knots, packing the two edges, threading through the warp and cutting off the surplus wool. The pattern on a large-size carpet is made of thousands of such knots. Life-size patterns produce a superb and exquisite artistic effect through knots of different colors.

The clipping workshop: The clipping process is derived from ancient sculpture. The workers are engraving with electric scissors the patterns on the carpets to produce an embossed pattern resembling a bas-relief. The lines once embossed by scissors appear clear-cut and stream-lined. After washing there may appear around the patterns some naps affecting the appearance. In order to maintain clear-cut lines and different shades, it is necessary to give a finishing touch to the carpets by clipping off those naps. The clipping technique originated in Tianjin and was later introduced to Shanghai.

Chinese carpets are both high-class consumer goods and precious works of art. They should be well taken care of. When not in use, carpets should be rolled up in the direction of the adverse wool with edges neatly packed and kept in a cool, shady and dry place. When the carpets are in use, some measures should be taken to protect the spots that people often tread on and the parts that have somewhat worn out. The carpets should be turned around from time to time so as to reduce the constant pressure

on the same spot. Besides, carpets should be dusted and gently swept in the direction of the wool. Cleaning tools should not be teethed or rough - edged devices lest the carpets be damaged. In case the carpets are stained with oil, you may rub it off with a fine - quality detergent. If a mark is left through pressure or adverse wool appears, you can first rub it with a wet towel soaked in hot water, and then comb the wool back to its original course; then place a wet cloth on the rug and press the spot to iron out the mark and adverse wool.

In a word, customers are advised to pay attention to the display and the upkeep of Chinese rugs, which would provide you an imposing, elegant and excellent art enjoyment. The carpets produced in this factory are available in the showroom. Cash, travellers' checks or credit cards are acceptable. Shipment can be arranged right on the spot.

Appendix I

The Four Major Styles of Chinese Carpets

The Beijing Style:

These are of classic Chinese style. The design was first created in Beijing. It mainly follows the traditional art of Chinese ancient painting, architecture, religious signs and brocade weaving. There are such patterns as the peony, dragon, phoenix, bat, Chinese zither, checkers, calligraphy, painting, Buddhist wheel, snail, parasol, canopy, flowers, fish, pine, cypress, bamboo, plum

blossom, orchid, round-shaped character of longevity. The picture is well-knit, its colour is beautiful and of an elegant taste. These patterns reflect the interest of people's daily life and symbolize people's aspirations for a happy life. For instance, the peony symbolizes vigor and honor; the sun, moon, pine, bamboo, the characters of fortune, wealth, longevity symbolize eternity and good health; the cloud, bat, butterfly symbolize "as-you-wish" and happiness; the plum blossom and the orchid symbolize nobility and elegance; the golden dragon and bouquets of flowers symbolize solemnness and elegance. These pretty and colorful patterns are fascinating and attractive. Different kinds of patterns embody classic stories, legends and anecdotes. Some of them are both a beautiful picture and a fairy tale, full of implied meaning and touching plots. The patterns on the four borders of a Beijing-style pattern are directly diagonal to each other, well proportioned and in perfect harmony, elegant and refined with a plain antique, unsophisticated artistic characteristic.

The Aesthetic Style:

The aesthetic style is created by contemporary carpet artisans by learning from the decorative art of West Europe.

The patterns are mainly those of the rose, peony and tulip in full bloom, encircled by tiers of garlands. The design is perfect with tiers of flowers well arranged embodying the perfect skill of the Chinese carpet weavers. The aesthetic carpet is typical of an artistic style rich in colour, lively and varied, magnificent and gorgeous.

The Floral Style:

The floral pattern was derived gradually from the Beijing style in the early 20th century. It resembles the fine bird-and-flower brush work. The flower spread on the carpet displaying a variety of colours and shapes. Patterns vary with carpets. There are no patterns on the borders, leaving large blanks in the background with patterns dotted all over the carpet. It is an artistic style, unique, fresh and lively.

The Plain Embossed Style:

This kind of carpet has embossed designs of flowers in one single color. The embossed design is achieved by clipping, after which the patterns stand out and produce an artistic effect of relief. The plain embossed design is unique for its refined taste and quiet appeal, most suitable for rooms furnished with single-color furniture.

Appendix II

Stories of Carpet Designs

1. "The Eight Steeds"

King Wu of the Western Zhou Dynasty wanted to make an inspection tour of various places. It happened that the North Tang region (present-day Taiyuan County in Shanxi Province) offered him as tribute a fine steed, that could cover a thousand li (1 li=1/2 kilometre=0.31 mile) in a day.

King Wu was very pleased and expressed his appreciation. This led the flattering subjects to look for such horses to please the king. In a few days, eight fine steeds were brought to the king. They were named *Chiji, Lüer, Baixi, Yulun, Hualiu, Sanzhi, Quhuang* and *Daoli.* When one traveled in a chariot drawn by these eight horses in climbing the hills or crossing rivers, one would feel just like riding on the level ground. Then there was a man called Zhao Fu, born a Herculean, was good at controlling horses. Any fiery-tempered horses could be tamed by him. He was greatly favoured by King Wu. The king made him drive his chariot drawn by these eight horses and toured the country. The picture on the carpet is something new and original. The lines are made up of dots displaying the different postures and expressions of the horses. That's something unique.

2. "Looking for Plum Blossoms on a Snowy Day"

Meng Haoran, a famous Tang Dynasty poet, advocated moral integrity since young. He was fond of plum blossoms. He lived as a hermit in Mount Lu Men. At the age of 40, he visited the capital. There, together with Wang Wei and Zhang Jinlin, he composed poetry and wrote essays. Once, Wang Wei privately invited Meng Haoran to the inner palace. It happened that Emperor Xuan Zong came. Meng Haoran was scared and hurriedly hid himself under a bed. When Wang Wei told the emperor about Meng's visit, the emperor was pleased and asked Haoran to come out and recite his favorite poems. When the emperor found that Haoran had no desire for becoming an official, he just let him go. Once, on a snowy day, Meng Haoran, riding on a donkey and tying a

kerchief around his head crossed the Ba Bridge to look for plum blossoms amidst the snow. The picture on the carpet depicts a scene in which clouds float over snow-capped hills, a broad expense of misty water, pines and Chinese scholar trees standing with pride and plum blossoms in red. The scene expresses the carefree and joyous mood of Meng Haoran when he was crossing the Ba Bridge to look for plum blossoms.

3. "Bo Ya Smashes his Zither"

Yu Boya was a wonderful zither player. One day, he went boating all the way to the mouth of the Hanjiang River. He ordered his page to light incense sticks and he took out his zither and set the tone. One of the strings broke before he could finish one piece of music. He suspected that somebody must have been listening secretly while he was playing. He immediately ordered his men to look for that person. It turned out that a woodcutter called Zhong Zhiqi was listening by. Yu Boya invited him to board the boat and had a heart-to-heart talk with him. Boya soon found the woodcutter sharing his music and they soon became close friends and sworn brothers. Before parting, they made an appointment to meet again the following Mid-autumn Festival at the same place by the same river. Time flew like an arrow, summer came after spring, the Mid-autumn Festival was setting in. Boya set out for the date and took a boat to the riverside as previously arranged. There he waited and waited but Zhong Zhiqi never showed up. Boya felt much worried. The next day, he mounted the hill along the path usually trodden by woodcutters, trying to find Zhiqi. When he went deep into the mountains he came upon an old man.

he asked the old man about Zhiqi. The old man at once burst into tears, saying. "Zhiqi is my son. He died several months ago!" On hearing this, Boya felt his heart breaking and tears streamed down his cheeks. After paying his last respects to Zhiqi before the tomb, Boya took out his dagger and cut all the strings on the zither. Then lifting the zither in both hands he smashed it on the stone table before the tomb. The zither broke into pieces. The old man asked in astonishment, "Sir, why did you smash the instrument?" Boya answered, "Smash the jade zither, the phoenix tail turns cold. For whom shall I play when Zhiqi is gone. Friends beaming with happiness are all over, but a close friend is the hardest to find." The picture on the carpet shows Boya playing the zither at riverside while Zhong Zhiqi is listening on the sly. There is a great expanse of water against the blue mountains, while clouds are floating in the sky and sails dotting the river. The artistic conception of the design is of great originality that plays on one's imagination and leads him in reverie.

4. "Eight Immortals Crossing the Sea"

The "Eight Immortals Crossing the Sea" is a legend, very popular in China. The story tells us that the Heavenly Empress Dowager is celebrating her birthday. The eight immortals are going to congratulate her. The Heavenly Empress Dowager lives in the Kunlun Mountains facing the sea. Anyone who wants to go to that fairy land, has to brave the turbulent waves in crossing the sea. It is said that the eight immortals sail across the sea in a celestial raft; while sailing, they talk cheerfully and with great humor. The eight immortals on the carpet are very vivid in posture and bright in color.

The Eight Immortals and their magic power:

a) Han Zhongli with a palm - leaf fan -- The exquisite treasure fan can bring the dead back to life.

b) Lü Dongbing with a treasure sword -- His swordplay follows no rule but surpasses all.

c) Crippled Li with a calabash - He makes miracle pills and medicine to save the masses of mankind.

d) Fairy Lady He with a lotus blossom -- Rising from mud, yet unsoiled, she is cultivating her moral character in a quiet Buddhist shrine.

e) Cao Guojiu with Yin - Yan clappers -- All the sounds of nature stop when fairy clappers are rattling

f) Zhang Guolao with a wooden knocker shaped like a fish -- As an astrologer and diviner, he tells fortune and secrets of life.

g) Han Xiangzhi with a flute -- Exotic sounds linger around while all living things grow and prosper.

h) Lan Caihe with a basket of flowers -- Carrying fairy flowers and fruits he communicates with the deities.

Translated by Shen Zhonghui

SHANGHAI JADE CARVING FACTORY

Now we are going to visit the Shanghai Jade Carving Factory. On the way I'd like to give you a brief account of the factory, which might help you to get some idea of how jade carving is made.

Situated in the southwest suburbs of Shanghai, the Shanghai Jade Carving Factory, with a history of 30 years, specialises in jade and ivory carving.

Before the founding of New China, jade and ivory carving was done on an individual family basis with small workshops and few varieties.

Driven from pillar to post, many veteran artisans had to change their trade which was on the verge of extinction.

After liberation , the People's Government attached great importance to the revival and development of the traditional handicraft industry. As a result, artisans came back to their former jobs. In 1955, 17 handicraftsmen were organised into a jade carving cooperative, which expanded and turned into a state - owned factory in 1958. As production went up, the number of handicraftsmen increased year by year. Today, the factory is the largest producer of jade carvings in China with more than 1,100 workers and staff.

Jade and ivory carving, as one of the traditional Chinese handicrafts, has a history of nearly 3,000 to 4,000 years. Some

of the raw materials used are found in China, such as white jade in Xinjiang, agate in Heilongjiang, soapstone in Liaoning, Dushan jade in Henan, and some of them are imported from abroad, such as jadeite from Burma, jasper from Canada, rose quartz from Brazil, coral from Japan and ivory from Tanzania. These materials are made into exquisite art pieces including legendary figures, vases and incense burners, flowers, birds, animals and hollowed-out engraving. The chemical composition of jade stones falls into three categories, namely quartz, silicate and phosphate.

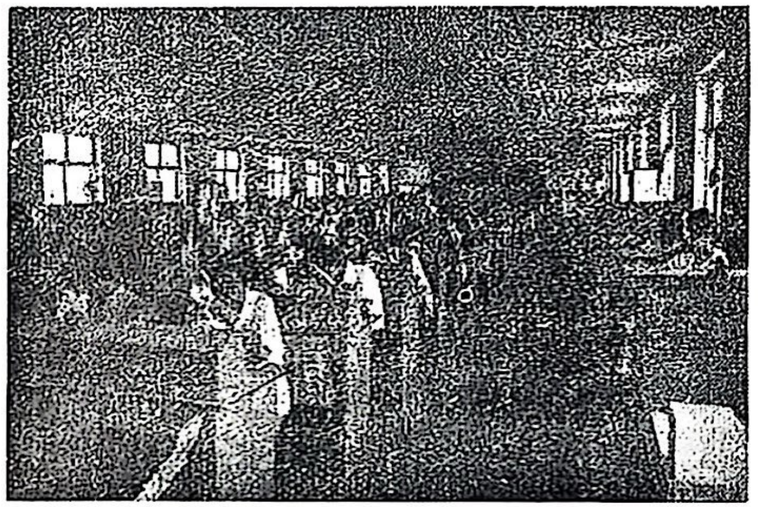
This is the reception room as well as the show room. Displayed in this case is the "Golden Cup" awarded for the products of the factory by the state in the Fourth National Hundred - Flower Handicrafts Competition held in 1984.

With a long history, a distinctive local flavour, a fine craftsmanship and beautiful modelling, jade and ivory carvings of Shanghai have enjoyed a high reputation both at home and abroad. Pieces on display here are typical of Shanghai carvings.

How to select the raw jade stone? The following are the necessary qualities:

1. Purity of the stone -- It should be pure and even in texture without any flaw. A green jade should be pure green in colour while the white jade is white as fat;
2. Hardness of the stone -- The harder the better, it takes longer time and better skill to process a piece;
3. Permeability -- Brush the stone with water and see if it turns moist and lustrous.

Now let's go to the workshops and see how jade and ivory works are produced. First, we'll see the vase and incense burner



A jade-carving workshop in
Shanghai Jade Carving Factory

workshop. As jade vases and incense burners are representative of Shanghai carvings, they have proved to be the best among the same products in the jade carving industry of the country. In 1981, they entered a national competition held in Jiaozuo, Henan Province, in five major kinds of jade carving, winning the first prize for the vase and incense burner category.

Patterned on ancient Chinese bronze, most jade vases and incense burners of Shanghai have been designed incorporating the characteristics of jade carving to produce creative art works.

Generally speaking, there are no covers for bronze vessels. However, covers are added to jade vases and incense burners to bring the modelling more to perfection. Incense burners, especial-

ly the tripods of Shanghai, are popular in the carving industry for their fine craftsmanship, sedate shapes and well selected materials, simple and unadorned designs, forming a style of their own.

What distinguishes the jade vases and incense burners of Shanghai from all the others is their fine craftsmanship, unique designing and careful selection of raw materials. Unsophisticated and refined, they are more delicate than those from the north and more exquisite than those from the south. That is why they are representative of Shanghai jade carving.

In carving jade vases and incense burners, the artisans attract people's attention with their distinctive styles. Veteran carver Sun Tianyi, who was renowned for his jade vases and incense burners, had practised jade carving for almost 50 years before he passed away at the age of 86. He was skilled at designing vases and incense burners modelled on antique bronzes. He was especially good at designing animal patterns, which he used for decorating vases and incense burners. Therefore, the exquisite designs he made on incense burners are all quaint, elegant, symmetrical and varied in shapes, thus appealing to people with a sense of unsophisticated antique beauty. In 1953, two of his carvings, "Dragon Soaring through the Clouds" (coral) and "The Cowherd and the Girl Weaver" (amber), were displayed at the East China Folk Handicrafts Exhibition and later transferred to the keeping of the Shanghai Museum. He is included in the Book "Who's Who of Handicraftsmen in China". 76 - year - old Zhou Shouhai ,known as "a handicraft artist in the country" has been working very hard to assimilate the strong points of different styles so that he has become an outstanding carver in the country. His works,

such as incense burners with four dragon designs, fumigate burners, pavilion-shaped incense burners and vases in the shape of flowering crab apples, are all unique in style and elegant in taste, different from all other styles. Liu Jisong, an 82-year-old veteran artisan, is known as an "Eccentric Jade Carver in the South", a name which best describes his works. Creativeness features his designing. All on one burner, he carves the images of Buddha, Guan Yin (Goddess of Mercy), legendary figures,monstruous beasts so skillfully that he makes his unique work a fascinating masterpiece and proves himself to have attained perfection in jade carving. One of his best pieces, "Alms Bowl with a Hundred Buddhas" (jadeite) was collected in 1978 by the city hall of Yokohama, Japan as a rarity.

These designers work meticulously. With their unique designing, these jade stones, though ordinary-looking, will be skillfully carved into valuable and lovable pieces of art.

Designing is of primary importance. The key to successful designing is to make the best use of the natural qualities of the stone. A designer is in no hurry to design a piece when he gets a stone. First, he has to pick out flaws in the raw stone after careful examination, and tries to design by making full use of the natural colours of the stone. Then, he does his best to fit the jade stone with his conceived theme. Unlike the designing of a house, the designing of a jade piece has often to be modified several times before it is finally finished because of the peculiar nature of the jade stone. Therefore, if a flaw is found inside the stone when a piece is being carved, the original design has to be changed. On the other hand, if beautiful colours are found inside the stone in

the carving process, the piece has to be redesigned to make it more appealing.

Jade designers should be good learners who attach great importance to the absorption of traditional culture and art to enrich their imagination. While carrying forward traditional carving techniques, they are creative in bringing new ideas into their work.

Here the workers are cutting the raw materials into rough shapes according to the designs. They are using emery cutters turning at a high speed. There is a saying among workers which goes, "Rough shape cutting is the key to the success in the carving of a beautiful piece." It describes the importance of rough shape cutting that calls for high skill, deliberate care and practised precision. With great proficiency, the workers, who cut to the turn of a hair, are grinding the inner wall. The requirements are thinness and evenness. The least negligence will result in the penetration of the inner wall, thus causing losses.

These workers are cutting jade chains. The chains are neither inlaid nor welded together, but are actually carved out of one piece of jade. First, the whole piece is cut into movable rings. Then the rings are ground till they are smooth and even. In the carving of a jade chain, care is most important, for the slightest negligence would spoil the whole piece. Meanwhile, strong will and physical stamina are also needed.

With such tiny tools the workers are carving out patterns which are as fine and clear as if they were painted with brushes.

Now, let's go upstairs to continue our visit.

This is the polishing workshop. Polishing is the final procedure in jade carving.

Here, we can see different kinds of jade pieces including carvings of ancient figures like "Eight Immortals Crossing the Sea", "Gods of Happiness, Good Luck, and Longevity", "Four Beauties" (Xi Shi, Diao Chan, Wan Zhaojun and Yang Gui Fei), "Four Women Generals" (Mu Guiying, Hua Mulan, Hong Niangzi and Liang Hongyu), "Stealing the Miracle Herb", "Ma Gu Congratulating the Birthday of the God of Longevity", "Celestial Beauties Scattering Flowers", and "Chang E Flies to the Moon", as well as birds, animals and flowers, such as the "Rhinoceros Looking at the Moon", "Unicorn's Message", "Phoenix and Peony", "Hundred Birds Competing in Singing", "Paradise Flycather", "Peacock's Show-Off", etc.

Now, we going to see the ivory carving workshop. With a history of about a hundred years, ivory carvings of Shanghai comprise all varieties including human figures carved in the round, intricately hollowed-out open-work and imitations of antiques. If Guangzhou is famous for its hollowed-out ivory balls and its human figures, Shanghai is wellknown for its ivory carvings done with intricately hollowed-out open-work.

Hollowed-out open-work finds expression in a variety of subjects. For example, flowers and birds, mountains and rivers, human figures and even insects and grass can be vividly hollowed out on a piece of ivory in the shape of a lotus root.

With the improvement of carving techniques, carving in the round has shown a quick development in the last 30 years. Single figure carving has been replaced by group figure carving. In carving group figures, the artisans pay special attention to the harmony of human figures with the background. The background acts as a foil for the plot of the story.

Group figure carving "Romance of the West Chamber" is a typical example. As the carver has combined all the techniques of ivory carving (carving in the round, in bas-relief, hollowed-out open-work, surface carving techniques), the finished piece has more artistic appeal with a more complicated plot and looks as if it were a scene from a picture-book, presented in three dimensions.

This is the end of the visit.

You are welcome to the souvenir shop which was opened for tourists in 1979. The carvings displayed here are all made in the factory. Most of them are excellent buys and ideal souvenirs for friends and relatives at home. Foreign currencies, credit cards and traveller's cheques are all accepted. Foreign exchange service is also provided here.

Appendix I

A Brief Introduction to Chinese Arts and Crafts

Chinese arts and crafts with their fine traditions are well-known all over the world. The painted pottery of the Yangshao Culture which marked the splendid beginning of Chinese arts and crafts can be traced back to the New Stone Age over 6,000 years ago. The bronze casting technique, which symbolized the advent of the Bronze Age, was an important indication of the civilization of ancient China. As early as the Shang Dynasty, about 3,500 year ago, Chinese artisans already mastered the bronze casting technique and created bronzes of fine craftsmanship. The great creative power

六甲头 SIHEP

and national spirit of the Chinese people were also reflected in the early development of carvings in jade, stone, bronze and ivory as well as in silk-weaving and the exquisite embroidery. From the 5th century B.C. to the mid-19th century, the continuous advance of traditional arts and crafts left many marvellous works. During the Han Dynasty (206 B.C. – A.D. 220) and the Tang Dynasty (618-907), Chinese silk products went as far as the distant Persian Empire along a route that came to be known as the "Silk Road". With the development of cultural exchanges with foreign countries, China has become the English word for porcelain.

The development of Chinese arts and crafts is closely linked with Chinese culture, which has a history of several thousand years. The vast area of China provides fertile soil for the growth of her culture and art. In the course of history, master handicraftsmen in different dynasties created important art treasures with their wisdom and arduous work. As time goes on, the flower of art blooms everywhere in the country. Splendid ancient art works have greatly enriched the treasure-house of Chinese art. This rich cultural heritage has added mystery to the centuries-old country. The art treasures which attract worldwide attention are the glory and pride of China. Since the founding of New China, traditional handicrafts that were on the verge of extinction and techniques that fell into disuse have been revived. Gone forever are the days when artisans were driven from pillar to post. Distinguished artisans have been honoured by the state with such titles as "Master Handicraftsman". The government has held many large arts and crafts exhibitions to promote the exchange of experience and creative work among handicraftsmen.

Today, China boasts more than 2,000 handicraft enterprises with an estimated full-time staff of 300,000 and a contingent of 5 million engaged in handicrafts as a side occupation, turning out some 600 different kinds of arts and crafts.

With the improvement of the material and cultural life of the Chinese people, handicrafts have become indispensible to their everyday life. Therefore, the traditional practice of masters passing on their skills to apprentices could no longer meet the demands of the day. For this reason, the Central Academy of Fine Arts and the Central Academy of Arts and Crafts were established in Beijing in 1956 for the training of handicraftsmen. In addition, arts and crafts schools have been extablished throughout China, with a combined enrolment of 2,000 students. The Central Academy of Fine Arts in Beijing offers such subjects as dyeing, knitting, costume designing, ceramic art and interior decoration. Many arts and crafts research institutes have also been set up in various places in China. In the past three decades, Chinese arts and crafts — like the old "Silk Road" — have played an important role in promoting the mutual understanding and friendship between Chinese people and the people of more than 100 countries and regions through the channels of exhibitions and foreign trade.

Appendix II

Introduction to Four Jade Pieces

1. Vase of Dragon and Phoenix (Lavender Jadeite)

Exquistely designed by veteran jade carver Guan Shengchun, this vase, valued at a few hundred thousand yuan, was cut out of a piece of Burmese lavender jadeite. It is a gorgeous piece with two dragons and a phoenix on it. The two dynamic dragons are scrambling for a brightly coloured pearl. On the cover there is a phoenix scooping down. Dragons and phoenixes are both traditional symbols of good luck and fortune. In 1973, the China Council for the Promotion of International Trade (C.C.P.I.T.) took the vase to Japan for exhibition. During the exhibition, as much as 300,000 yuan were offered for it. In 1980, it was again displayed at an exhibition in Hongkong.

2. Cockscombs (Carnelian)

The material used for this piece is carnelian, which is found in Huma Region, Heilongjiang Province. The design was based on *Koucai* of luck (words with the same pronunciation but different meanings, for example, in Chinese cockscomb is pronounced *guan* which also means an official).

In the design, a long-tailed robust rooster stands majestically on a rock. With a red face and a big cockscomb, it looks imposing. A hen is looking up at him. With bunches of cockscombs all around in the background it is just in perfect harmony. The fine craftsmanship has made the cockscombs look very true to life. This piece won the first prize in a national jade carving competition. Later on it won another prize in the First National Arts and Crafts Hundred-Flower Competition.

3. Colour Mixing Tray (Black White Jade)

Found in Xinjiang, one of the five autonomous regions in China, black white jade gets its name because it has a texture

similar to that of white jade and an almost blackish green colour. As it looks sedate, black white jade is good for making pieces of antique imitations. This colour—mixing tray, modelled on bronze of the Shang Dynasty with plain and classic patterns and clear-cut lines, appears refined in taste and elegant. There are two concaves, one big and one small, in the back of the cover. The big one is for mixing colours, while the small one, for holding pigments. The cover fits so perfectly that no seams can be seen from any angles. The main body serves as a water container. Its inner walls are ground till they are so even and thin that when the piece is put into water, it floats. It was awarded the "Silver Cup" in the First National Arts and Crafts Hundred-Flower Competition in 1981.

4. Dragon King's Daughter Tending Sheep (Ivory)

This ivory carving is based on a Chinese fairy tale. It is said that San Niang, daughter of the Dragon King of the Dongting Lake, is married to the Small Dragon of the Jinghe River through a match - maker. Unfortunately, her husband is a very bad-tempered man. Gradually he gets tired of her and finally abandons her. San Niang is left alone. She tends sheep by the Jinghe River. Deeply wronged, San Niang looks in the direction of the Dongting Lake with tears streaming down her cheeks.

One day she happens to meet Liu Yi, who has just failed the imperial examination and is passing by the lake. San Niang asks him to take a letter to her father, the Dragon King of the Dongting Lake. As soon as the Dragon King reads the letter, he dispatches an army to the palace of the Small Dragon of the Jinghe River to rescue his daughter. After the Dragon King's daughter returns home, she falls in love with Liu Yi. As it is impossible for

Liu to marry her, he politely refuses her love and leaves for his home in Guangling. Soon he marries a girl named Lu. After his marriage he finds that Lu is no other but the Dragon King's daughter, who once tended sheep. The truth is that as the Dragon King finds that Liu Yi is an honest young man, he arranges for his daughter to marry Liu. From then on, the story of the marriage of the Dragon King's daughter to a man has become a folklore on everybody's lips.

5. The Unihorn

A Chinese legendary animal, the unihorn has a hump on its forehead and a horn at the back of its head. It has the ears of a deer, the eyes of a camel, a beard on its chin and hair on its cheeks and three claws on its paws.

6. The Qi Lin

A Chinese legendary animal symbolizing good luck, it has the body of a deer but larger, legs of an ox, fins of a fish on its back, the head of a dragon but shorter and broader.

7. The Rhinocero

It looks like a bull with no hair on its body but a wrinkled skin.

8. The Crane

With fine white feather, a red crown, a long neck, long legs and big wings, it is a beautiful bird that flies well and chirps with a clear high pitch.

9. The Dragon

It is a Chinese legendary animal with the body of a snake, scales and beard of a fish, the head of an ox, the horns of a deer, the eyes of a shrimp, the mouth of a horse, legs of a tiger, claws

of an eagle and the tail of a lion.

Translated by Yang Huiqing

CITY GOD TEMPLE BAZAAR

"Go and have some fun in the City God Temple." This has long been a popular saying among the people in Shanghai. Although the temple area has been converted into the Yu Yuan Bazaar and the temple turned into a shop of arts and crafts, people still call it by the name of the City God Temple.

The bazaar, with its hundred and odd small shops selling a great variety of articles of daily necessity and snack shops serving delicacies and food of special local flavour, and together with the Yu Yuan Garden, has become a favourite haunt of the Shanghai people and a "must" for all visitors to Shanghai.

Shanghai had its first City God Temple in the Song Dynasty (960-1280) when Shanghai was only a town under the Huating County. The present City God Temple was built during Emperor Yong Le's reign of the Ming Dynasty (1403-1425). According to historical records of the Shanghai County made in the Ming and Qing Dynasties, the temple was originally built by King Sun Hao of Wu State during the Three Kingdoms Period (220-265) as a sacrificial temple for General Huo Guang of the Han Dynasty (206 B.C. - 220 A.D.). A legend says that the Jinshan area in Shanghai in the old days was often flooded and the brave general was ordained as the Jinshan God to subdue the sea monster. Later, during Emperor Yong Le's reign of the Ming Dynasty the temple was expanded and a City God Temple was formally erected, but the front hall was still used for worshipping General Huo Guang.

The City God Temple was a Taoist temple. According to Taoism cities should be guarded by city gods. City gods were ordained by the emperors. Some folk-tales tell us that during the early Ming Dynasty a scholar in Shanghai by the name of Qin Yubo was known for his virtue and learning. The first emperor of the Ming Dynasty had three times offered him an official post and three times he declined the offer; he would rather remain a scholar than become an official. In 1377, when Qin Yubo died, the emperor felt very sorry and said, "Qin would not be my minister when he lived,

now that he is dead I would make him guard my land." Thus he ordained Qin Yubo as the City God of Shanghai.

In 1709 during the reign of Emperor Kang Xi of the Qing Dynasty, the priests in the temple bought a small piece of land to the east of the temple as the ground for holding temple fairs. Later on, in 1760, when the Yu Yuan Garden was renovated, the garden was transferred to the care of the priests and became attached to the temple as a temple garden.

During the Qing Dynasty the temple had been renovated twelve times. In the early 1920s the temple had twice been damaged by fire. However, it was later restored and many of the structures were replaced with reinforced concrete.

With the decline of Taoism in China the temple was no longer used as a place for worship after 1965 and the different halls in the temple were turned into warehouses and workshops.

In 1980, after the temple received a thorough renovation, it was turned into a souvenir shop selling arts and crafts and handicraft articles.

In the late Qing Dynasty temple fairs were very popular in this area. Crowds of people came as pilgrims or visitors to the temple and spent some time in the temple fair. Then pedlars began to flock to this area and set up stalls serving snacks, selling tidbits and putting up juggling shows. People could have a pleasant time here. Gradually permanent small shops were set up and by the end of the Qing Dynasty the City God Temple area already became a prosperous commercial centre with a local specialty feature.

There are 130 small shops in the Yu Yuan Bazaar handling various kinds of small articles of daily necessity known for their

being small, native, special and varied. By "small", there are small hardware, wood and bamboo ware, toys, souvenirs and miscellaneous articles which people cannot easily get in the big department stores. By "native", apart from the five-flavoured beans and pear syrup candy made here, there are available native produce and foodstuff from different localities in the country, such as ham from Jinhua, salted duck from Nanjing, sausage from Guangdong, preserved dried vegetable from Shaoxing, porcelain from Qindezheng, purple sand tea pot from Yixing, scissors from Hangzhou, combs from Changzhou, etc. By "special", there are a few dozen shops selling exclusively such special products as walking sticks, chopsticks, snuff, wigs, buttons, paper patterns for embroidery, laces, bottle corks, etc. By "varied", that is, the articles available here are of a great variety and a wide range of specifications. For instance, there are 600 kinds of buttons, a few dozen kinds of pear syrup candy, corks of 400 varieties ranging in size from 6 millimetres to 144 millimetres in diameter, and walking sticks of 30-40 kinds and made of different materials.

The wig shop has a history of over 60 years and serves not only the stages but also ordinary people. The scissors shop is over a hundred years old and sells scissors and knives of a hundred or more specifications. The walking stick shop sells sticks made of different materials and from different provinces. It also has for sale dual-purpose sticks for walking and sitting and special sticks for the blind. The snuff shop has a history of over 300 years. The cork shop, known as the "king of corks", has a great variety of bottle corks made of different kinds of materials and of different sizes. The bamboo ware shop handles over 600 kinds

of ware for daily home use made of bamboo, willow, rattan, wood and straw. The porcelain shop sells pottery and porcelain ranging from ordinary ware to artistic ones. The paper pattern shop has patterns for all kinds of garments and for embroidery on pillow cases, table-cloths, bed covers, etc. There is a fan shop handling the sale and repair of fans. The pet shop has on sale, besides gold fish, lizards, toads, tortoises and snakes. The five-flavoured beans sold here are wellknown in the whole country. The pear syrup candy is curative for coughs.

Another feature of the Yu Yuan Bazaar is its delicious snacks of different flavours. On the left of the main entrance to the bazaar is the Old Town Restaurant set up during the Qing Dynasty over a hundred years ago famous for its Shanghai food.

There is a vegetarian restaurant opened 70 years ago serving vegetarian dishes of Beijing, Suzhou and Yangzhou flavours.

Facing the Yu Yuan Garden front gate is a lotus pond with a mid-lake pavilion in the middle and flanked by two zigzag bridges. In the pavilion is the 80-year-old tea house called "Enjoy Yourself Teahouse". Close to this area are more than a dozen snack shops serving over 50 kinds of refreshments of local flavour. The Green Wave Restaurant serves, besides Shanghai food, the famous boat-snacks started in the Ming Dynasty.

The Sweet Osmanthus Snack Shop is famous for its pigeon-egg rice dumpling. The Spring Garden Snack Shop serves glutinuous rice dumplings in sweet fermented rice soup and the eight-jewel rice pudding. The Nanxiang Meat Dumpling Shop prepares the steamed meat dumplings orginated in the town of Nanxiang on the outskirts of Shanghai.

There are also other specialty snack shops serving scallion noodles, shortcakes, sweet osmanthus flower congee and other delicacies.

A day's tour to the Yu Yuan Garden and the City God Temple will really give you good fun. You can spend the morning in the garden, have your lunch in the Green Wave Restaurant or the old Town Restaurant. Then in the afternoon, you can visit the temple souvenir shops and other specialty shops in the area, have a try of the different delicacies and refreshments of local flavour and get some of the little articles you like to have. It will really be an enjoyable day!

Translated and rearranged by Zhan Yunzhao

YU YUAN GARDEN

The Yu Yuan Garden, or Yu Garden (*yuan* in Chinese means "garden"), is a famous ancient Chinese garden south of the Yangtze River. It was built about 400 years ago in the Ming Dynasty by a wealthy bureaucrat named Pan Yunduan. It took him 18 years, from 1559 - 1577, to complete this garden. It was said that Pan had the garden designed after the imperial garden in Beijing to please his parents in their old age. "Yu" in Chinese means "pleasure" or "happiness". But Pan's father did not live to see the garden completed.

By the end of the Ming Dynasty the Pan family began to decline and in the early Qing Dynasty, as the garden was getting desolate, the Pan descendents sold it to some local people. It was then incorporated into the City God Temple as a temple garden. Later on, many local trade gilds set up their offices in the different buildings in the garden. The garden suffered great damages during the Opium War and the Taiping Heavenly Revolution. It was thoroughly renovated after Shanghai was liberated in 1949 and since then opened to the public.

The garden was originally designed by Zhang Nanyang, a famous horticulturist in Shanghai at that time. It covers a total area of some 2 hectares, about 5 acres. It is a small garden but strikes you as large because of its ingenious layout and clever arrangement.

Yu Yuan, or the Yu Garden, is located in the centre of the old Shanghai town, which was once surrounded by a city wall. Part of the wall had collapsed through the years and it was finally torn down in 1912. Now in its place runs a trolley bus, the round-the-city line. Before reaching the garden we will have to make our way through the City God Temple Bazaar, now called the Yu Yuan Bazaar. It is a favourite shopping centre for the Shanghai people, as well as a tourist attraction for visitors to Shanghai. Here you will find all kinds of small shops following the traditional pattern of handling small and miscellaneous articles of daily necessity. You will have a chance to visit those shops when we come out of the garden.

Mid-Lake Pavilion

Here is a lotus pond. You will see beautiful lotus blossoms in summer. In the middle of the pond is the Mid-Lake Pavilion flanked by two nine-twist zigzag bridges on its sides. The pavilion was first built during the Qing Emperor Qian Long's reign in 1785 and converted into a teahouse in the early 1900s during Emperor Quang Xu's reign. The teahouse, therefore, has a history of more than 80 years. Here you will find people, especially the elderly, relaxing and chatting with each other over a cup of tea.

Here is the front gate of the garden with a pair of stone lions. Ancient Chinese gardens and mansions are always guarded by stone lions. There are altogether seven pairs of lions in this garden. We will see them as we go along.

Three Corn-ear Hall

Here is the front hall called the Three Corn-ear Hall. "Three Corn-ears" expresses the wish for bumper harvests. Here the owner Pan used to receive his guests. The whole structure of the hall is of wood and there is not a single nail. Overhead is a horizontal wooden tablet with four Chinese characters, saying, "Mountains and Forests in the City". Shanghai is lying on a low plain on the sea coast and there is no mountain or forest in this area. The owner Pan built this little beautiful garden with plenty of trees and plants and rockeries to imitate mountains and forests.

As we walk through the corridors you will see many open windows with brick sculptures of animals, birds and flowers, each presenting you a different picture. This garden is famous for its brick carvings. There are brick carvings of historical figures and legendary characters on the walls and human figures and legendary animals and birds on the ridges of roofs.

Here is a Chinese painting of the garden, which, small as it is, strikes you as large because of its ingenious layout and arrangement of pavilions, chambers, towers, terraces, rockeries, gold fish ponds and bridges.

Another feature of this garden is the different shapes of the doors: some are round, some rectangular, some of the shape of a leaf and others of the shape of a vase.

Hall for Viewing the Mountain

Here we are in the Hall for Viewing the Mountain. It is facing the big rockery outside. It is so far the largest rockery in Shanghai. It is also a piece of relic of the Ming Dynasty. It was built of yellow rocks quarried in Zhejiang Province and shipped

here by boat. As there was no cement or plastar in those days, people used cooked glutinuous rice mixed with alum and lime to stick the rocks together. The owner Pan often entertained his guests with tea in this hall while they enjoyed the scenery of the rockery. Looking up the hill with a little pavilion on the top you will find it almost true to life. The hall is built over a gold fish pond. Leaning against the balustrade you can watch the gold fish swimming while enjoying the scenery of the rockeries with flowing streams and little bridges.

Here is a typical piece of brick carving. It is called "Plum Wives and Crane Sons". It tells the story of a poet and scholar of the Song Dynasty by the name of Lin Heqing, who loved to travel. He was much attracted by the beautiful scenery of Hangzhou and chose to settle down there as a hermit. He lived in a hut and planted trees and flowers all around. Among these he grew 360 plum trees. Every year when the plums bloomed he just stayed at home and enjoyed the sight of the plum blossoms. His poems in praise of the plum blossoms have ever since been greatly admired and recited by people. Lin often went on boating to admire the beautiful landscapes and visitors often found him out. He then raised two cranes and trained them to be messengers. He loved these beautiful white cranes and called them his children. Whenever he set out travelling and his friends called on him, his boy would let a crane out. The crane would fly around, and when Lin spotted the crane he knew that someone had called and immediately came home to receive his visitors. Lin loved his plum trees and cranes so much that he was addressed by people as "the poet who loves plum flowers as wives and cranes as sons".

Here is a pair of iron lions guarding the entrance to a long corridor. Iron lions are rare in China. They were cast in the Yuan Dynasty and have a history of over 600 years. They were originally found in Henan Province. During the Anti-Japanese War (1937-1945) they were shipped to Tokyo and then returned to China after the war. However, Chiang Kai-shek's reactionary government did not care much about historical relics and put them away among scraps. They were recovered after liberation in 1949 and moved to this garden.

We are at the foot of the big rockery. The rocks are so skilfully piled up that the hill has twists and turns, and there is a little stream flowing through it.

Going up the hill you will see a wall with a dragon on top. Dragon walls are another feature of this garden. There are altogether five dragon walls in the garden, each with a different posture, separating different sections of scenery in the garden.

The Big Rockery

We are on the top of the rockery hill. The little pavilion is called "Pavilion for Looking at the River". Four hundred years ago this was the highest point in the city. People could watch the Huangpu River from here.

Here is the head of the first dragon. The dragon is a legendary animal. Chinese emperors always took the dragon as a symbol of power. If you look carefully at the dragon you will notice it has the head of an ox, the eyes of a shrimp, the horns of a deer, the body of a snake, the scales of a fish and the claws of a chicken.

Happy Fish Waterside Pavilion

Here is a little waterside pavilion built over a fish pond. Sitting here you can watch the gold fish swimming happily in the pond. This is called the Happy Fish Waterside Pavilion. A little story goes like this: Once, there were two poets standing here and watching the gold fish. One of them said, "The fish must be very happy." The other asked him, "How do you know they are happy?" The first one answered, "How do you know that I don't know they are happy?"

Hence the name Happy Fish Waterside Pavilion.

In front of you is a crenelated wall with an open arch at the bottom. If your eyes follow the stream beyond the arch you will see reflections of people and the scenery in the water. This is the technique of landscaping called "scenery borrowing" adopted in Chinese garden designing. It is only a little stream, but you cannot see the end of it. Such a design produces the effect of making something big out of the small, something faraway and deep from the near and the shallow. Here is an ideal place for taking pictures.

In the corner is a 300-year-old wisteria. It still blooms every spring.

The Double Corridor

The corridor is partitioned by a wall with open windows. The left side is narrower than the right. When you look through the windows each one will present you a different picture. We call these the framed scenery.

In this courtyard we can see two ancient trees: One is a gingko

tree with a history of 400 years. It is a male tree and does not bear fruit. Formerly there were two gingko trees, but one died later on and in its place a magnolia was planted .The magnolia is 200 years old and still blooms every year.

Chamber of Ten Thousand Flowers

This is the Chamber of Ten Thousand Flowers. Facing the hall is a rockery planted with trees of the four seasons: the willow for spring, the bamboo for summer, the maple for autumn and the pine for winter. The owner and his family used to enjoy themselves here with the sight of flowers and potted plants all the year round.

Here is the second dragon. Under its chin is a toad. A Chinese legend says: the toad is the symbol of rain and the dragon can stir up a storm with the help of the toad.

Hall for Heralding Spring or Spring Hall

The Spring Hall is the central hall in the garden. It is a historic site. In 1853, near the end of the Qing Dynasty, a peasant uprising against the Qing government took place in Shanghai. The uprising was organized by the Small Sword Society. The society had at one time set up its headquarters in this hall. The uprising was later put down by the Qing government troops and the peasant army went over to join the Taiping Revolution in. Nanjing.

On the wall in the middle is a painting by a famous Qing Dynasty painter, Ren Bonian. It is said that the painter sympathized

with the society and made this painting in memory of the uprising. The painting is called "Appreciating the Sword". The hall is kept as an exhibition hall for historical relics of the Small Sword Society.

Facing the hall is a little stage. Formmerly the owner and his family often watched performances here.

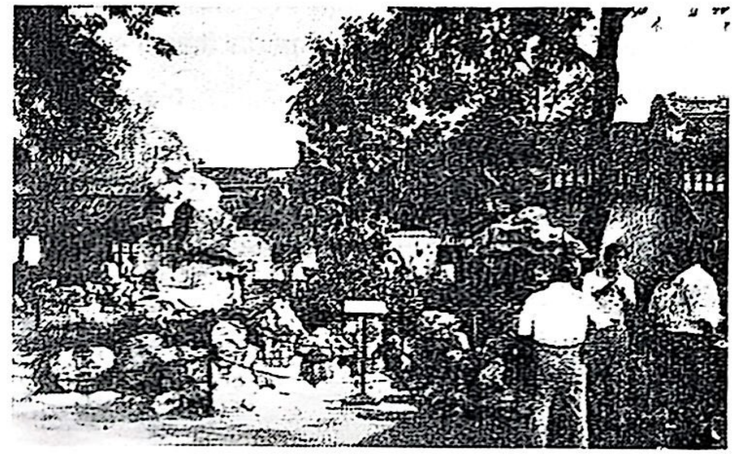
On our left is the Tower of Happinese. It is on the top of a rockery. The rocks look like clouds and the tower is standing in mid-air above the clouds.

In this hall you will find a set of furniture made of the roots of banian trees. All the furniture in this garden are the original. They are made of valuable wood like mahogany, teak and so on.

Above this gate are the heads of two dragons with a fiery ball between them. We call them Two Dragons Playing with a Pearl. We can have a better view of the dragons on the other side.

Here you can take a good picture with the two dragons as the background. On the wall there is a piece of brick carving called "Eight Immortals Crossing the Sea". A Chinese legend says that once upon a time there were eight immortals living on the Isles of the Blest. They were invited by the Senior White Cloud Immortal to a banquet at Penglai Fairy Island. They had to cross the sea to attend the banquet. Then there was a storm and the sea was rough. Each of the eight immortals had some magic power and by displaying their magic power they succeeded to cross the sea. Hence the Chinese saying,"Eight immortals crossing the sea, each displays his own magic power". It implies that people working together each may display his own wisdom and make a

success.



The exquisite jade stone in
Yu Yuan Garden

Exquisite Jade Stone

Here is another piece of relic. It is called the Exquisite Jade Stone. This kind of stone is formed naturally through water erosion. It has overlapping layers and numerous holes. If you burn incense underneath you will see smoke winding through the holes. When you pour water over the top you will find water trickle out through the holes. The stone has a wrinkled surface, a slender shape and a translucent appearance. It looks as exquisite as jade, hence the name. It is one of the "four big famous stones" in China. One is in the Summer Palace in Beijing, two are in Suzhou and one here.

There is no written record about the age of the stone. It is said that the stone was handed down from the Sui and Tang Dyn-

asties. It is at least one thousand years old. The story goes like this: Emperor Hui Zong of the Song Dynasty loved gardens and curio stones. He sent men all over the country to collect strange rocks and stones. It was called the "Imperial flower-and-stone transport" in history. This stone was among the pieces his men collected and it had somehow got lost on the way. It fell into a river and remained there for many, many years. When it was taken up from the river bed, it had been well eroded.

Hall of jade Magnificence

The hall was specially built for admiring the Exquisite Jade Stone.

Inner Garden

It was originally built for the ladies when they came to worship in the City God Temple. It is much smaller than the outer garden but very ingeniously laid out. There are also chambers, pavilions, towers, terraces, rockeries, corridors, ponds, streams and little bridges.

There is a pavilion built in the shape of a boat on top of a rockery hill. In front of the boat is the last of the five dragons. It is somewhat different from the other four dragons. The scales of the other four are made of tiles while this one has scales made of clay.

Here you will find a Nine-Dragon Pond. At the bottom of the pond under water and on the rocks around there are carved nine small stone dragon heads.

In front of the hall are a pair of lions, the largest of the seven in this garden. Each of them has a stone ball carved inside its mouth.

We are now at the end of the tour of the Yu Yuan Garden. Let's take a little rest in the Hall for Enjoying the Moon. After some rest we'll continue our tour in the City God Temple Bazaar.

Translated and rearranged by
Zhan Yunzhao

JADE BUDDHA TEMPLE

Before visiting the temple I would like to say a few words about the religious situation in Shanghai. Our constitution stipulates that every Chinese citizen is ensured the freedom of religious belief. There are three major religions in practice in Shanghai, namely, Buddism, Islam and Christianity. Christianity is again sub-divided into the Catholic Church and the Protestant Church. The Jade Buddha Temple is one of the two active Buddhist temples now open to the public.

In China Buddhism was once the strongest religion with the longest history and the greatest influence. It had closely mingled with Chinese culture and deeply penetrated into Chinese customs and morales. Many superstitious practices had Buddhist influences. Many old people still believe in Buddhism. With the development of modern science and ideology this religion was on the decline in the beginning of this century.

Buddhism comes from the word "buddha". Buddha is a title, not a proper name; it means "the enlightened one". Buddhism, as a religion and philosophy, was founded in India in the 6th to 5th century B.C. The founder's name was Siddhartha Gautama, the son of a king of the Sakya clan. Later on, he was given the title "Sakyamuni", which means "the sage of the Sakyas". Buddhism entered China during the Eastern Han Dynasty (67 A.D.) and then spread to Japan. It developed and prospered in the following dynasties and during the Sui and Tang Dynasties many denominations with Chinese characteristics were formed. Buddhism had much influence on Chinese philosophy, literature, art and folk customs.

Temples are usually classified into three sects, i.e. temples for meditation, for preaching and for practising Buddhist disciplines. The Jade Buddha Temple is a temple for meditation.

The Jade Buddha Temple is located on Anyuan Road, corner of Jiangning Road, in Putuo District, Shanghai. It was first built in 1882 on the outskirts of Shanghai especially for housing the two white jade statues of Sakyamuni, which were brought here from Burma by a priest named Hui Gen. Priest Hui Gen was from a monastery on Mount Putuo in Zhejiang Province. He went on a pilgrimmage to India in 1882. On his way back through Burma he was donated there with five jade statues of Sakyamuni. Before going back to Mount Putuo he left two statues in Shanghai, one in sitting posture and the other reclining. He had a temple specially built as a shrine for these two statues, hence the name "Jade Buddha Temple". Later the temple was partly destroyed by fire and in 1918 a new temple was built on the present site. The architecture of the temple is of the Song Dynasty style. In 1952, after liberation, the temple was given a thorough renovation. Now the government still subsidizes for its maintenance and repairs. It is kept not only as a place of religious worship but also as a cultural relic.

This is the temple gate with three adjoining doors and a horizontal plague above, saying "Jade Buddha Temple".

Here, facing the main hall is the Heavenly King Hall. Above-head is a tablet with four characters, "Majestic in Looks and Gra-

cious 护 Protection", in praise of the merits of the four heavenly kings in defending the Buddhist heaven and protecting all living creatures. The heavenly kings are called vajras in Sanskrit, the classical standard language of ancient India. In the front is Bodhisattva Skanda, God of Defence for Buddhist law, or Chief Guardian of the Buddhist law. On the two sides are the four heavenly kings. The Eastern King, King of Protection for Buddhism, has a pipa in his hands. He offers the Buddha with music. The pipa is a magic instrument, the music of which can defeat the enemy. Next to him is the Southern King, King of Developing Merit. He defends Buddhism and keeps the evil spirits away with his sword. The statue facing the front gate is the Laughing Buddha. In Buddhism he is Maitreya or the Future Buddha, successor to Sakyamuni. This one on the left is the Western King, King of Far Sight. He looks into the world with his penetrating eyes. He holds a snake-like net, which symbolizes the conversion of people to Buddhism like catching fish with a net. The one on the right is the Northern King, King of Virtue. He is holding something like a parasol. It is a Buddhist stela. In the old days Buddhist scriptures were carved on stone steles. The parasol can be opened and used as a canopy in Buddhist processions.

In the courtyard in front of the main hall is a giant tripod. It is of bronze and iron alloy cast in 1922. It is a giant incense burner. The tripod was donated by some Buddhist laymen who believed that by donating something to the Buddha they could help purify the souls of their dead relatives from sin and relieve them from purgatory. On the tripod are carved the names of the donors and those of their dead relatives.

On the ridges of the roofs of the side buildings are clay sculptures. On the right is a scene wherein Yao, said to be the first emperor in Chinese history, was looking for Shun in the fields, who was to become his successor to the throne. In the early days emperors were not hereditory, but were chosen from among the good and wise people.

On the left is the picture "Jiang Tai Gong Fishing". King Wen of the Zhou Dynasty was looking for a wise man to be his prime minister. He sent his son King Wu for Jiang Tai Gong. Jiang was fishing by the river when King Wu came. King Wu made his father's offer to Jiang and tried to talk him into going back with him. But Jiang kept silent, and after a wile, he muttered, "Why has the small fish come instead of the big fish?" King Wu got the message and went back to report to his father. Finally King Wen had to come personally to get his prime minister.

On each side of the main hall is a moon porch. On the top of the left one is a catch-word "Place Amidst Lotus Blossoms", which means that the temple is a quiet and solemn place surrounded by lotus blossoms. Lotus grows in mud but remains unsoiled, implying purity. There are two clay figures on the top. They are priests of the Tang Dynasty, Han Shan and Shi De, the incarnated bodhisattvas. Buddhist priests teach people to practise Buddhism by concentrating on meditation and excluding all worries. On the right of the hall is another moon porch with the guide-word "Pipal Place of Buddhist Practice" inscribed on the top. The pipal tree was the place where Sakyamuni became "enlightened", that is, attaining buddhahood. Since the Sui Dynasty people called the temple "the place of Buddhist practice". The pipal tree is still con-

sidered a sacred tree. The clay figures are Liu Hai teasing a toad and another priest holding a lotus blossom.

The Grand Hall, or Hall of Magnificence

The architecture is in an imperial palace style. The foundation, I m. above ground, is of the terrace type. In the hall are the statues of three Buddhas. In the middle is Sakyamuni, the founder of Buddhism. On his sides are Medicine Buddha to the left and Amitabha Buddha to the right. Each is seated on a lotus blossom and has a back halo. Sakyamuni's original name was Siddhartha Gautama, Siddhartha being his first name, Gautama, his family name. He was born the son of a king of the Sakya clan of the warrior chaste in the Himalayan foothills (now in south Nepal). He lived from 565 - 486 B.C. He spent his youth in great luxury, but renounced the world at the age of 29 to search for an ultimate solution to the problem of human sufferings. After six years of spiritual discipline he achieved enlightenment at the age of 35. He spent the remaining 45 years of his life teaching his religion and establishing a community of monks to continue his work. He was given the epithet of "Sakyamuni", "the sage of the Sakyas", by his followers.

Medicine Buddha (Bhaisajyaguru in Sanskrit) is responsible for the Eastern Bright World. Since he can relieve people of all pains and suffering he is called the Medicine Buddha. He is holding a wheel, which signifies the unremitting effort of converting people with Buddhism like the turning of a wheel.

Amitabha is in charge of the Western Paradise. He is holding a lotus blossom stand, or the golden stand, which he uses to

guide people to paradise. Buddhists believe that if people behave well in this world and practise Buddhism they can go to paradise after they die.

The hollow wooden fish is an instrument used by the monks to accompany the chanting of their prayers. It is carved with the pattern of a fish. The monks think that the fish is the most diligent creature in the world, because fish never go to sleep and keep swimming all the time; and they advise that people should practise Buddhism as diligently as the fish.

The giant bronze bell on the left is struck twice a day, once in the morning and once in the evening, for the monks to gather and say their prayers. In some monasteries the bell is struck the third time at night before the monks go to bed.

The drum on the right is used on festivals for summoning big gatherings of Buddhist believers.

On the two sides of the hall are twenty heavenly gods, or guardians of Buddhism.

There is an interesting story about the Goddess of Loving Children. It is said that before she became a goddess she was a wicked woman. She herself had many children and her favourite child was her youngest son, named Ai Nu, now standing by her side. As she always ate the children of other people, Buddha decided to convert her. One day, he hid Ai Nu in a jar. When the woman found her child missing she looked for him everywhere, but could not find him. Then Buddha came to her and said, "If you are worried when your child is missing, what about the mothers whose children you have eaten?" From then on the woman began to discipline herself and finally became a goddess. She was given the

title of Goddess of Loving Children.

Goddess of Mercy or Guanyin

In Chinese she is called Guan Yin. The literal translation of Guan Yin is "response to the cries in the world", that is, whenever she hears a cry of suffering from the world she would readily go to help. According to the monks Guan Yin is not a "she" but a "he", who became a Buddha earlier than Sakyamuni, but took the image of a lady in order to work among women and to convert them. She is stepping on the head of an alligator on the waves. That means she can subdue all evil spirits just like riding on the waves. By her sides are her two disciples, San Cai, the boy, and Long Nu, the daughter of Dragon King of the Sea. Below are the 18 arhats, all disciples of Sakyamuni. The arhat, the worthy one, is the ideal of the Small Vehicle division of Buddhism. There are two schools of Buddhism, the Grand Vehicle and the Small Vehicle. The Grand Vehicle emphasizes on preaching and converting people to Buddhism while liberating oneself; the Small Vehicle emphasizes on self-cultivation. At the top is a statue of Sakyamuni while practising austerities in the mountains. A monkey is offering him peaches and a deer is bringing him water. On this mural sculpture are other figures of bodhisattvas and master priests.

The Reclining Buddha

The statue is in a reclining position. That is the deathbed scene of Sakyamuni. This statue is carved out of a single piece of white jade. It was brought here together with the giant statue upstairs. On the side walls are four paintings describing briefly the life of

Sakyamuni. The first picture, named "Tonsure", describes the scene when Sakyamuni left the palace to go to the mountains and had his hair shaved and put on the monk's robe. The second picture, called "Enlightenment", shows you Sakyamuni attaining enlightenment or buddhahood under the pipal tree. The third one, called "Preaching", shows you Sakyamuni giving his first sermon to his five disciples in the Deer Park. These were the five ascetics who had been with him when he practised austerities. It is said that they were his father's ministers who were sent to look for him after he left the palace for the mountains and they became his first disciples. The last picture, "Entering Nirvana", means entering eternity, or becoming immortal. It is the death-bed scene of Sakyamuni, the same as the reclining statue.

Jade Buddha Chamber

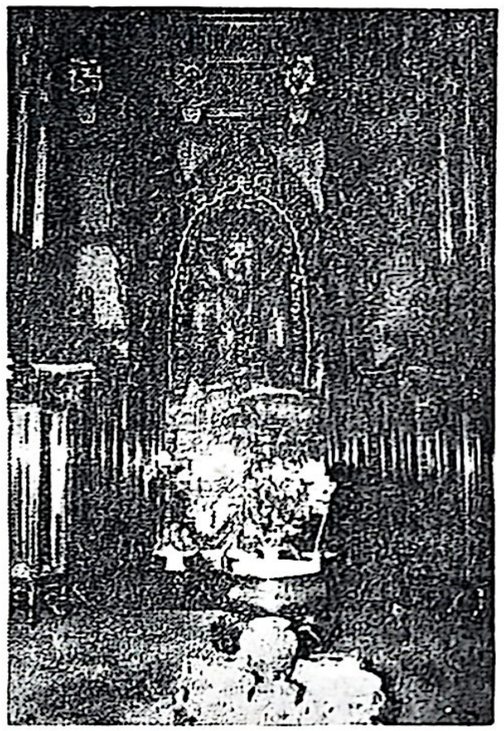
The statue is carved out of a single piece of white jade. It was brought to China from Burma in 1882 by Buddhist priest Hui Gen. The jewels on the head, arms and feet are genuine ones. They were donated by the Buddhist believers.

In the cabinets are kept a complete set of Buddhist scripture, in 7,200 volumes. They were printed in the Qing Dynasty by wood block printing. They were brought to Shanghai from Beijing by Abbot Pen Zao in 1890.

This is the sermon hall. It is also called the abbot's room, *"fang zhang"* in Chinese. Here the abbot gives his lectures to the monks.

In the other rooms are cultural relics of the Ming and Qing Dynasties. They are statues and sculptures of Buddhas and priests

in bronze, jade, stone and wood. This gold-painted piece is called "Meeting of Buddhas and Bodhisattvas in Ling Mountain".



The Jade Buddha

This is a statue of Guan Yin carved out of date wood, which is moth-proof.

At present there are about 40 monks living in the monastery. The monastery runs a Buddhist school and has enrolled some 50 students to train as Buddhist monks.

The first and 15th of every Chinese lunar month are Buddhist festivals and worshippers crowd the place on these days. Special masses are held here on special requests.

There is a vegetarian restaurant attached to the temple. It

serves vegetarian dishes and snacks to visitors. There is a small shop selling Buddhist relics, incense, religious ritual articles, postcards, etc.

Translated and rearranged by
Zhan Yunzhao

LONGHUA TEMPLE AND LONGHUA PAGODA

The Longhua area is a historic site as well as a tourist resort in Shanghai's southwest suburbs bordering the Huangpu River. There is the ancient pagoda and the majestic looking Buddhist temple surrounded by a beautiful garden and a peach orchard. Every spring , by the middle of April, peach blossoms turn the place into a sea of pink. In this area are also buried martyrs of the Chinese revolution. During the Pure Brightness Festival or Tomb Festival (about the 5th of April) visitors flock to the place to pay respects to the martyrs and spend a day in spring outing. Nearby are the Shanghai Botanical Garden, the Guilin Park, the Nandan Park, where is located the tomb of the famous Chinese astronomer Xu Guangqi of the Ming Dynasty (1562 - 1633)

Longhua Temple

The name "Longhua" comes from the Buddhist scripture. It is said that Maitreya, a disciple of Sakyamuni, became Buddha under the "Longhua Tree" after 4,000 years of Buddhist practice, and after that, he began to hold seminars to preach the Buddhist doctrines. The temple derived its name from this religious story. There is not only one Longhua temple in our country, temples of the same name are found in other places like Si Shui and Loyang

built in the Han and Tang Dynasties (1st - 9th century).

It is said that the temple was first built by Sun Quan, King of Wu State, in 247 A.D. during the Three Kingdoms Period. It was destroyed by fire by the end of the Tang Dynasty. In 977, during the Song Dynasty, Jian Chu, King of Wu Yue, had the temple rebuilt. But it again suffered great damages in the later years. In 1875 it was thoroughly renovated and the temple we see now is the structure of that time. It is, so far, the oldest temple in Shanghai area.

The main buildings in the temple consisting of five halls standing on one axis, with courtyards between, namely, the Laughing Buddha Hall, the Heavenly King Hall, the Grand Hall, the Three-Sage Hall and the Abbot's Chamber. There is a bell tower and a drum tower and other auxiliary halls on the sides. The whole arrangement of the temple was designed after the Song Dynasty architectural style.

The gold - painted Maitreya Buddha in the Laughing Buddha Hall is smiling and greeting the coming visitors. Maitreya, according to the Buddhist scripture, is the future Buddha, a successor to Sakyamuni. The Buddha image we see here is not Maitreya himself but his incarnation. Buddhism was brought to China from India, but this Buddha originated in China. He is the Chinese Maitreya. It is said that during the Five Dynasties (about 907-923) there was a monk nicknamed "the monk with a cloth sack", because he always carried a staff in his hand and a cloth sack on his back while wandering around and begging alms. One day, in 916, he came to a temple in Fenghua Town and sat on a piece of stone in the corridor of the Grand Hall. While reciting a prov-

erb he passed away and entered "nirvana". He was considered the incarnation of Maitreya Buddha and his image was later made into a Buddha statue for worship.

In the courtyard behind the Laughing Buddha Hall is the bell tower and the drum tower, each on one side. Both are 3-storied structures with upturned eaves rebuilt in 1894. The bell is 2 metres tall and weighs 6,500 kilos. People can hear the bell at night from a distance of several miles. The "Evening Bell of Longhua" is one of the eight famous historic sites of Shanghai.

The hall next to the Hall of the Laughing Buddha is the Heavenly King Hall. In the courtyard in front of the hall is a giant tripod used as an incense burner. In this hall are the four heavenly kings, two on each side and each guarding a corner of the Buddhist heaven. The Eastern King in white, King of Kingdom Protection, is holding a big knife in his left hand and a spear in his right. The Southern King, King of Merit Developing, in blue is holding a sword. The Western King, King of Far Sight, in red is holding a rope. The Northern King, King of Broad Hearing, in gold is holding a little pagoda in his left hand and a trident in his right and with one foot stepping on the devil. The four heavenly kings have been modified and nationalized in China through the ages. These statues are typical portrayals of the Tang Dynasty. In the Ming and Qing Dynasties they gradually became the guardian kings of Buddhism. In the Yuan Dynasty (1271-1368) the Eastern King's weapons were replaced by a "pipa". In the Ming Dynasty (1368-1644) the Northern King began to hold a parasol. In the Qing Dynasty (1644 - 1911) the Western King held a snake instead of a rope. This is another proof of how Buddhism has been integrated

into Chinese culture and religious belief.

The statue in the middle facing the gate is the image of Maitreya Buddha. It is quite different from the Laughing Buddha. We do not usually find his statue in other Buddhist temples. It is enshrined here because Maitreya became Buddha under the Longhua Tree and the temple was originally built for him. Hence the name. Behind the Maitreya Buddha, facing the Grand Hall is the statue of Bodhisatva Skanda, God of Defence for Buddhist law.

The Grand Hall, or Hall of Magnificence, is the main hall in the temple. Overhead is a horizontal tablet saying, "Ten Directions of Longhua", i.e., the east, the west, the south, the north, the southeast, the southwest, the northeast, the northwest, up and down directions of the Buddhist world. The statue of Sakyamuni is in the middle and on his sides are Boddhisatvas Wen Shu and Pu Xian, one sitting on a lion and the other, on an elephant. They are Sakyamuni's assistants, representing wisdom and virtue in Buddhism.

The Longhua Temple and the Jade Buddha Temple belong to two different sects: the Longhua Temple belongs to the Chan sect, while the Jade Buddha Temple, to the Tian Tai sect. They, therefore, enshrine different Buddhas in the Grand Hall.

On the two sides of the hall are 20 heavenly gods and 16 arhats. The heavenly gods are defenders of the Buddhist law, while the arhats are the enlightened monks, the highest attainment of Buddhist ideal of the Little Vehicle (Hinayana). They are the closest disciples of Sakyamuni. It is stated in the Buddhist scripture that originally Sakyamuni asked 16 arhats to stay and preach among the people. By the end of the Tang Dynasty and the beginning of the Five Dynasties some noted monks painted the im-

ages of 18 arhats and later a famous poet named Su Tongpo (1037 - 1101) of the Song Dynasty composed a poem for the painted figures and hence it became known that there were 18 arhats. However, the Longhua Temple, being a 1,000-year-old temple, still keeps its old tradition and has, therefore, only 16 arhats. These sculptures were all done by skilful hands, each with a different expression, all looking true to life.

At the back of Sakyamuni's statue is a mural sculpture with the image of Guan Yin (Goddess of Mercy) in the middle with her two disciples at her sides. On the mural are small statues of other gods and legendary characters.

Here is the Three - Sage Hall. The three sages are the three saints of the Buddhist western world. In the middle is Amitabha Buddha, in - charge of the western paradise. On his left is Boddhisatva Guan Yin. Here Guan Yin is in the form of a man. Guan Yin in India is a man boddhisatva. During the Southern and Northern Dynasties (420 - 589) after Buddhism was introduced to China in 67 A.D., Guan Yin began to take the form of a lady boddhisatva. On the right is Boddhisatva Da Shi Zhi, an image of the brilliance of wisdom.

The last of the halls is the Abbot's Chamber.

To the northeast of the temple there is a vegetarian restaurant attached to the temple with a peony garden in front. Among the beautiful red and white peonies there is a 130-year-old one, transplanted from Hangzhou.

In the garden there is the stone pagoda tomb of Monk Taoming of the Qing Dynasty. In the early Qing Dynasty the Longhua Temple was in a badly damaged state. After Monk Taoming was made the abbot here he collected funds and had the temple rebuilt. He was buried here and a pagoda was erected in memory of him.

To the west of the garden is a piece of boundary stone erected in 1080, the oldest relic in the temple.

Longhua Pagoda

The 7 - storied Longhua Pagoda stands next to the temple. It is said that the pagoda was first built during the Three Kingdoms Period in 247 A.D. However, historical records show that the present pagoda was built in 977 during the Song Dynasty. It was damaged by fire in 1892. Later it had gone through several repairs and was restored to its original form in 1953.

According to the Buddhist scripture a pagoda is called a treasure pagoda because it keeps treasures. But so far, no treasure has been found in the pagoda. However, the pagoda, standing erect over a thousand years, is itself a treasure.

Pagodas were originally built for keeping the remains of high monks. Pagodas are of different shapes.

The Longhua Pagoda is a wood and brick structure, octagonal in shape, 40.64 metres high. The main structure is of brick. The brick body is an original Northern Song Dynasty structure. The inside of the pagoda is square. The pagoda diminishes in size as it goes up with every story. On the eight sides of each floor are only four doors opened. The doors on the first floor face the directions of the east, the south, the west and the north. But those on the second floor face the different directions of the southeast,

Longhua Temple and Longhua Pagoda

the northeast, the southwest and the northwest. The doors on the third floor face the same directions as the first, while those on the other floors alternate in the same way, thus giving a better appearance to the pagoda and even loads on the walls. There are little bronze bells hanging from the eaves of the different stories, 56 in all. They give out a pleasant gingle in the wind. The spire of the pagoda consists of several iron parts with a calabash-shaped "treasure bottle" on the top. The spire is called "pagoda *cha*" in Buddhist language, towering 8 metres high and weighing over 10 tons.

This heavy spire was placed on a 18-metre-long thick post erected in the centre of the sixth floor, piercing through the seventh floor and the pagoda roof. The iron parts of the *cha* were placed one after the other through the post. All wood-and-brick pagodas have similar pagoda *chas*, which add beauty to the pagoda. There are four iron chains attached to the top of the *cha* and tied to the four corners of the roof, these being the wind-resistant chains.

In 1953, during repairs of the pagoda, the architects found in the foundation that there were 28 layers of bricks, measuring a total of 1.80 metres in thickness. Beneath the bricks was a layer of wood blocks and beneath the wood blocks were the 14 mm x 18 mm wooden piles. Afraid to disturb the foundation they did not take the piles out to measure the length. However, it was a wonderful achievement of the ancient Chinese architects a thousand years ago.

Translated and rearranged by
Zhan Yunzhao

SHANGHAI ZOO

Tour route: Entrance - Gold Fish Gallery - Swan Lake - Panda Hill - Bear, Tiger and Lion Hills - Sea Lion and Seal Ponds - Deer Park - Elephant Palace - Monkey Hill - Reptiles Area - Exit

The Shanghai Zoo is located in the western suburbs of Shanghai. Covering a total area of 70 hectares it houses over 350 kinds of rare birds and animals.

It had been a golf club in the old days and was turned into a park in 1954, then called the West Suburb Park, and made into a zoo in 1981.

The zoo is divided into 5 main areas, namely, the gold fish, the birds, the mammals, the apes and the reptiles.

Making their homes here among beautiful flowers and luxuriant trees and plants are such rare animals as the giant panda, the golden-haired monkey, the red-crowned crane, the northeast China tiger, the Yangtze River alligator, etc. There are also on display some 350 rare animals from other parts of the world, such as the chimpanzee, the giraffe and the zebra from Africa, the sea lion and wild ox from America, the emu and kangaroo from Australia.

Best possible arrangements have been made to create a natural environment for the animals in order to suit their life styles.

From the entrance to the Panda Hill is a 20 minutes' walk.

First, you will come to the Gold Fish Gallery. Along a 50-metre winding corridor are set 15 large glass cases exhibiting more than 30 kinds of valuable species of gold fish known as the "sacred fish of the Orient". Another name of the gold fish is the gold carp; it is an ornamental fish that has evolved from the carp family.

A few steps further you will spot the green and white peacocks spreading their beautiful tail feathers. Their neighbour is the fiery-tempered emu.

There is a man-made lake, called the Swan Lake, in the park where many beautiful fowls, the white swan, the black swan, the mandarin duck, the pelican, the wild goose, live and breed their young. The lake attracts a great number of wild fowls and migratory birds from the north every autumn and sees them off in the next spring.

By the side of the lake are cages of the red-crowned cranes and other large birds. Behind these is the home of the song birds. Among them is the rare hornbill.

Leaving the birds behind you will soon reach the area of the mammals. There are the leopard, the panther, the jackel, the fox and the wolf.

Almost in the middle of the park are the panda hills surrounded by bamboo groves. There are now three giant pandas living in an air-conditoned glass-panelled house. Sometimes you will find them taking some fresh air in the playground outside. Wei Wei, once an inmate in the zoo, has become an actor in the Shanghai Acrobatic Troupe. He is, so far, the first panda actor in the world. He has

been to Japan, on a performance tour.

Giant panda in Shanghai Zoo

The giant panda is classified by zoologists as "the living fossil", which has lived for at least 3 million years. It is found in the mountains 2,000—3,000 metres above sea level in China's southwest, mainly in Sichuan Province. It is estimated that there are about 1,000 pandas in the country living in the natural reserves under state protection.

The giant panda does not like heat nor cold. The most favourable temperature for its living environment is about 7°C in winter and 19°C in summer. It mainly feeds on fresh bamboo supplemented with other nutrients. The pandas in the zoo are daily fed, apart from 5 kilograms of fresh young bamboo, with concentrates of

milk, egg, rice gruel, flour cake, apple, minced meat, bone powder and vitamins.

The giant panda is of unsocial nature and does not live in a group. Therefore, it is a difficult job to propagate it artificially. Since 1955 much research and experimentation has been made in this respect and in 1963 the Beijing Zoo succeeded in breeding panda cubs in captivity. Following that, zoos in Shanghai and other places have also succeeded. In 1978 the Beijing Zoo succeeded to breed panda cubs through artificial insemination.

The average life expectancy of a giant panda in captivity is 30 years. A young giant panda matures at the age of 5 to 6.

The reddish brown-haired lesser pandas, or the cat bears, live next to the giant pandas. You will find some of them dozing high up in the trees.

Both the giant panda and the lesser panda belong to the raccoon family.

Opposite to the Panda Hill is the Bear Hill. There are the brown bear, the black bear and the polar bear.

The Tiger Hill is in the west of the Panda Hill. Here you will find the fierce but majestic-looking northeast China tigers. The northeast China tiger is popularly called the "king of the beasts". The native home of the northeast China tiger is in the high mountains in China's northeast.

The tigers' neighours are the African lions and the American pumas. The four lion cubs bred here have been enrolled by the Shanghai Acrobatic Troupe as their animal actors.

Leaving the tigers and the lions you will soon come face to face with the sea lion from the Californian Bay demonstrating

some juggling tricks. The sea lion is an expert acrobatic actor. In the next pond are the seals. They are submerged in the water most of the time. Further on is the huge hippopotamus.

Next you will pass the Deer Park where different species of the deer are kept. There is the rare and precious white-lipped deer. There is also a strange animal that has the horn of a deer, the body of an ass, the hoof of an ox and the tail of a horse. That is the David's deer originally bred but now already extinct in China.

Further you will meet with the tallest animal in the world, the mute giraffe.

Next you will see the interesting kangaroo with its pouche.

The kangaroos' neighbours are the elephants. Banna, a female, was caught in 1974 in the Xishuangbanna jungles of Yunnan Province by a hunting team from the zoo. In 1977, when Banna was eight years old, she married a male elephant from Burma. Then little Ena was born. She is now able to perform a number of juggling tricks. In 1983 another baby elephant was born in the zoo.

Now, you are in the world of monkeys. Here is the precious golden - haired monkey, a rare species. It is considered as one of the country's treasures and the "king of monkeys". Owing to the problem of adaptibility of the monkey to the natural environment there is, so far, no such monkey in any other countries in the world. Even in China there are only a few zoos that keep such monkeys.

Next is the gibbon and the mandrill.

There is the Monkey Hill with a large number of monkeys chasing and fighting with each other.

The last section in this animal kingdom is the quarters of the reptiles. Here you will find the ugly Yangtze River alligator, representative of the only survivor of the prehistoric animals that lived 220 million years ago. It is found in the middle and lower streams of the Yangtze River, hence the name. It looks like a giant lizard or a dinosaur. Its jaw bone is connected to its tear glands; whenever it feeds and moves its jaw the glands are stimulated and tears come out of its eyes. That is how the idiom the "crocodile's tears" has derived.

It is most enjoyable to watch the animals taking their meals. The feeding hours are 10 to 10:30 in the morning and 3:00 to 4:00 in the afternoon. The training hours of the elephant and the sea lion are 10:15 a.m. and 3:30 p.m.

Translated and rearranged by

Zhan Yunzhao

SHANGHAI BOTANICAL GARDEN

The Shanghai Botanical Garden, in the southern suburbs of Shanghai, is celebrated for its potted landscapes and flower cultivation. With an area of over 70 hectares it is subdivided into 10 sections, i.e., the potted landscapes (bonzai), the pines and cypresses, the azaleas, the peonies, the roses, the maples, the medicinal herbs, the bamboos and the orchids. The garden has collected about 3,000 kinds of plants and flowers.

Going towards the potted landscape garden through a tree shaded path you will first come face to face with a 5-metre long and 4-metre wide huge potted landscape. There are nine peaks with the main peak towering 2.5 metres high, presenting you a scenery of the magnificent mountains and valleys in our country.

Before going into the garden I would like to tell you briefly the history of potted plant cultivation and potted landscapes in China. Among the excavations of ancient tombs of the Han Dynasty (25 - 220 A.D.) there is a mural painting showing a circular pot with six red flowers in it. The pot has an outward rolled-up rim and is similar to the flower pots we use nowadays. The pot is placed on a square stand, indicating the potted flower is for appreciation. It is an early type of potted plant cultivation in China.

In the Tang Dynasty potted plants developed into potted landscapes as a result of the economic and cultural progress and

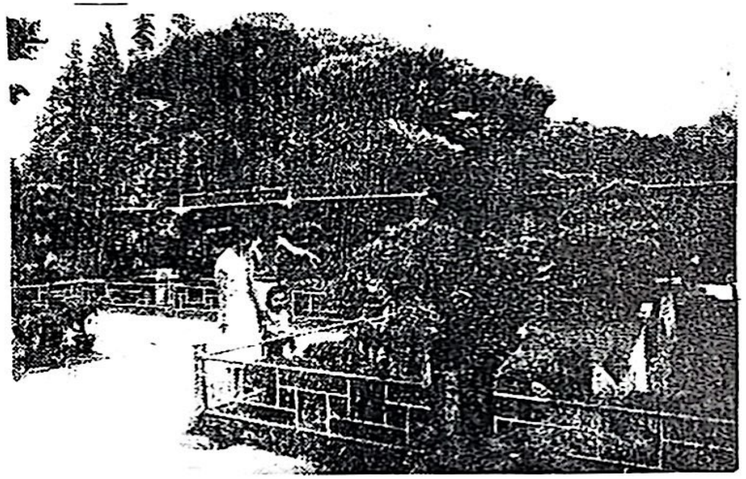
prosperity of the age and the influence of the landscape painting. By arranging stones and plants of miniature sizes in pots the simpler potted plant cultivation gradually developed into the potted landscapes with artistic conception. A mural painting in the tomb of Prince Chang Huai (built in 706) excavated in Shaanxi in 1972 fully indicates the existence of potted landscapes as early as 1,200 years ago.

Potted landscaping is different from potted plant cultivation in that it is much more complicated and has developed from the latter. Any plant that can grow in a pot is potted plant cultivation, like the peony, the jasmine, the chrysanthemum, which involves no artistic modelling but simply trimming, while potted landscaping requires meticulous artistic modelling into varied forms and with different contents. Almost all kinds of ornamental plants can be cultivated in pots, while potted landscaping requires a strict selection of plants which should be fine in twigs and luxuriant in leaves, can stand trimming, can be easily twisted, strong in tensibility and have a longer life cycle.

The pots for landscaping are fine in quality, varied in shapes and nice in appearance. Potted landscaping re-creates the natural landscapes with a limited amount of plants, stones and water in a limited space through artistic arrangement. It has been described by people as "the soundless poetry, the three-dimensional painting and the artistic sculpture, vivid with life".

Potted Landscape Area

The potted landscape section, covering an area of 6.7 hectares, is further divided into the potted landscape (bonzai) exhibition



Shanghai Botanical Garden

room, the potted tree stumps, the small and miniature landscapes, potted landscapes from different localities and rock landscapes.

Entering the potted landscape garden through a moon gate you will see a 1.5-metre tall potted pine. We call it the "Guest Greeting Pine", with an out-stretched branch greeting the visitors. Further on there is a pot with two pine trees, one tall and one short, and two red-crowned cranes in the shade. It is a symbol of longevity.

Potted Tree Stumps

Here we are in the area of potted tree stumps. Most of these stumps are old tree stumps meticulously shaped by the horticulturists and decorated with stones, human figures and little houses. There is a great variety of shapes and postures of tree stumps complete with roots, trunks, leaves, flowers and fruits, creating a scene of

artistic conception.

The "Evergreen Pine on a Huangshan Mountain Cliff" is representative of the hanging pine so famous on the Huangshan Mountain.

The "Red Plum Heralding Spring" is a red plum tree shaped like a dragon and covered with red plum blossoms.

The "Ancient Pomogranite" is a 2-metre-tall withered trunk of the pomogranite, but it blooms every summer and bears fruit in autumn. It was planted 240 years ago and has long withered, leaving only some fragments of the bark and the trunk body, but it is still vigorous with life.

This ancient pine is grotesque looking, with fissured bark that looks like charcoal.

Going further you will step into a little garden — actually a gigantic potted landscape laid out with trees and rocks covering an area of 0.15 hectare. It is called "Mountains of the Four Seasons". In the centre there is a pond with lotus, gold fish and a fountain. In the east of the pond are planted willows, magnolias, camellias, cherries, symbolizing spring; in the south are wisterias, crape myrtles, indicating summer; in the west are maples, cassias, representing autumn; and in the north are pines, bamboos, plums, denoting winter. Hence the name "Mountain of the Four Seasons".

Small Potted Landscapes

The landscapes are no taller than 30 centimetres. The elephant-shaped tree stump is a piece of elm root with a brownish skin, a plump body, kneeling hind legs and up lifting trunk picking some fresh twigs and leaves.

Miniature Landscapes

The miniature landscapes are also called "landscapes on the palm", the smallest among these being the size of a seal. It is also known as a masterpiece of 30 per cent poetry and 70 per cent painting. Small as it is, it is no less artistic than the regular-sized potted landscape. After many decades of growth it remains tiny and fresh as it is now. It is the best decoration for the balcony, the window sill and the desk.

Potted Landscapes from Different Localities.

These come from the different places of Suzhou, Yangzhou, Chengdu, Shanghai, Guangdong, Fujian, Anhui, Sichuan, Jiangsu, and Zhejiang. Since climate and natural environment differs in these places and so do the customs and habits, each place has formed its own school of landscaping.

Potted Rock Landscapes

The potted rock landscapes are mainly made of different kinds of mountain rocks decorated with little bushes, moss, pavilions, bridges, boats, human figures and animals. They are presented in the artistic forms of traditional Chinese paintings. Here we can find the beautiful mountains and rivers of Guilin, the precipitous Yangtze River gorges, the magnificent Huangshan Mountain and the spectacular Stone Forest of Yunnan.

The piece "Full Sail" is made of lime stone, 70 cm. tall, broad at the top and bottom, but narrow in the middle, that looks like a sail set in full, with mountains vaguely visible in the distance and rapid currents at its foot. It is a typical arrangement of mountains, water, the sail and trees, true to life in form and artistic in conception.

"The Pyramid" is carved from lime stone with steps overlapping each other and alternating in gray and white.

"Eighteen Arhats Worshipping the South Sea Guan Yin (Goddess of Mercy)" consists of a piece of stalagmite that resembles Guan Yin, a small peak next to it being Long Nü, her disciple, pines on the cliff making up the fairy land, small peaks below being the 18 arhats.

Orchid Room

In the Orchid Room are over 100 kinds of orchids with more than 3,000 pots on display. There are orchids in bloom all the year round.

The Peony Garden and the Rose Garden entertain visitors with their bright and colourful blossoms of the four seasons, while the Maple Garden provides you a beautiful sight of maple red in autumn and a nice shade in summer. The Medicinal Herb Garden has a collection of 600 species of herbs for appreciation and study by herb specialists and horticulturists.

There is a sales department in the garden selling potted plants, potted landscapes, chemical fertilizer and literature on horticulture. There is also a photo studio selling films and offering instant development service. Visitors can have meals in the restaurant and tea, cold drinks and refreshments in the tea room.

While resting I would like to say a few words about how to take care of the small potted landscapes. First, keep the soil moist all the time. In spring and autumn water it 1–2 times a day; in summer, once in the morning and once in the afternoon; in winter,

considerably less. It is advisable to place the landscape in moist sand. Too much water will cause the root to rot. Secondly, let it get plenty of sunshine, but too much sunning in summer is detrimental. A shady place under the sun is the best. Thirdly, fertilize it adequately. Apply a little but more times of fertilizer. Fourthly, trim in time. Trim off the newly grown twigs in order to keep a proper proportion and nice shape. Fifthly, change the pot in one or two years, change the soil and trim the roots of the plants.

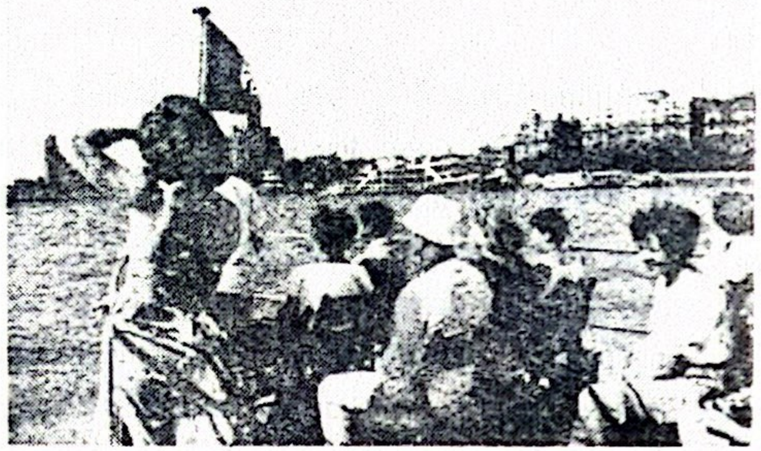
Translated and rearranged by
Zhan Yunzhao

A BOAT EXCURSION ON THE HUANGPU RIVER

Ladies and gentlemen: you are welcome aboard the catamaran "Pujiang". Starting from the Bund here, we are going to sail in the east direction, passing the industrial area of Yangshupu and the Fuxing Isle, towards the Wusong Mouth, where the Huangpu River meets the Changjiang River. Taking about three and a half hours over a distance of 60 kilometres, the trip will present you with a beautiful scene of the river and the bustling harbour all along. By the way, I would like to explain to you a regulation of the harbour authorities: when the boat goes by the navy yards, please be sure not to take any pictures with the navy ships in the background.

Perhaps you would like to get a general idea of the Huangpu River, wouldn't you? The river, rising in the Dianshan Lake, is 114 kilometres long, 500 metres wide and 9 metres deep on the average. There is a story about the name of the Huangpu River. It is said that in ancient China about 2000 years ago a general of the Chu State named Huang Xie was appointed by King Kao Lie as the prime minister for his competence in administrative work. He was conferred the title "Lord Chun Shen" and assigned to govern the domain of Wu (present-day Shanghai and Jiangsu Province). As the channel was silted up in the upper reaches, the Huangpu, then called the East River, changed its course and emptied into the sea at Jinshanwei. General Huang Xie employed over

ten thousand labourers to dredge and train the channel. To commemorate his meritous deeds, people named the river Huang Xie Pu or Chun Shen Jiang (both "pu" and "jiang" mean "river" in Chinese). It was only in the Southern Song Dynasty that people began to call it the Huangpu River. The abbreviation for Shanghai, "Shen", also originates from it.



On an excursion boat on
the Huangpu River

Ladies and gentlemen, now the boat has weighed anchor and we are starting on our trip. Do you notice the building with a four-side clock at the top? That is the Shanghai Customs House. The Customs was totally controlled by the foreign powers for over a century before 1949, and used as an important channel through which they smuggled goods, trafficked in drugs, plundered Chinese wealth and took cultural relics out of the country illegally. It was not untill the liberation in 1949 that the Chinese government re-

gained sovreignty and customs rights. The clock at the top of the Customs House is the biggest in Shanghai, its tower is 10 stories high, and its face is 5.4 metres in diameter with a 3.17-metre-long minute hand, weighing 49 kilograms(108 pounds) and a 2.3-metre-long hour hand, 37.5 kilograms (83 pounds) in weight. It strikes the hour every 60 minutes with a loud sound that can be heard within a radius of serveral miles from the building.

The building in the Greek style next to it is the office of the Shanghai Municipal People's Government.

Please look ahead. Do you see a group of new buildings in the distance? That is the Shanghai Shiliupu Passenger Teminal. Completed in January 1982, it is the best equipped passenger terminal so far built in China. Being a very important terminal wharf in Shanghai, its average daily passenger flow is about 20,000 person-time. Close by the terminal is the largest country fair which handles one-third of the country fair trade in Shanghai and the daily customer flow is about 200,000 person-time.

The building with the green pyramidal roof is the Peace Hotel accommodating foreign tourists.

Next to it is the Bank of China. Can you tell which is higher, the Peace Hotel or the Bank of China? The Peace Hotel is 30 centimetres higher than the Bank of China, although you may hardly notice the difference. The Peace Hotel, formerly the Cathay Hotel, was built in 1928 and owned by Victor Sassoon, an Englishman, who made a fortune by opium traffic. In 1934, Chinese bankers decided to build next to the Cathay Hotel a 34-storied bank building, which would be the tallest in the Far East. But Sassoon interfered and said that in the British Concession no build-

ing put up near his hotel should be taller than his. The Shanghai Municipal Council would not issue the licence for the construction under the pretext that the laying of the foundation might do damage to the foundation of the Cathay Hotel. At last, the bank building was cut down to 16 stories, 30 centimetres lower than the Cathay Hotel. This serves as another case in point to show the outrages committed by the foreign powers in the old days against the Chinese people including the Chinese national bourgeoisie.

The creek on your left is the Suzhou Creek, another inland waterway in Shanghai. It is called the Suzhou Creek because it flows through Suzhou. Originating in Tai Hu Lake, the creek, formerly called the Wusong River, is 120 kilometres long and meets the Huangpu River here. The bridge over it is called the Waibaidu Bridge, meaning" The Outer Free Ferry Bridge". There is a story about it. In the early days, there was only one wooden bridge and not much traffic across the creek. With the increase of population and traffic, several ferries were set up later. However, crossing by ferry was inconvenient and often dangerous. Another bridge was badly needed. An Englishman named Wells, aware of a chance to make money, got a dozen foreigners to invest in the building of a big wooden bridge in 1856. It was called the "Wells Bridge" by foreigners. Under the pretence of bringing back the cost of the bridge they demanded a toll from every Chinese crossing the bridge, but asked for nothing from foreigners. They even doubled the toll in 1863. The money they got from the toll in 1869 alone was more than the cost of the bridge. In protest against such an unreasonable regulation, the Chinese urged that crossing by ferry be restored. In response to the urge some Chinese merchants set

up several ferry crossings and offered free service to the people. The bustling scene on the Wells Bridge disappeared. In 1873, the Shanghai Municipal Council was forced, in face of the peoples' indignation, to build a new wooden bridge close to the old one. Since people no longer had to pay to get across, they called it the "Outer Free Ferry Bridge". Today's iron bridge was built in 1906 after the removal of the second wooden bridge. Now it is an important link between the north and south of the city.

On the southern side of the bridge lies the Huangpu Park, the oldest park in Shanghai. In 1866, some Englishmen built the park in the guise of serving the general public. However, in 1868, when it was opened to the public, the Chinese were not allowed to go in. It was not until 1928 that this insulting regulation was abolished and the park was opened to the Chinese. Since liberation, the Huangpu Park, with many trees and flowers planted, has become a good place for enjoyment and relaxation.

The tall building by the Waibaidu Bridge is the Shanghai Mansions, another hotel for foreign tourists. It was built in 1934 and then called the Broadway Mansions. During World War II it was once used as the military headquarters by the Japanese. After the War, it was occupied by the American military advisory mission. On the 17th floor of the hotel, the highest point on the Bund, you can have a bird's-eye view of the beautiful river, the bustling Bund and the whole of urban Shanghai.

Our boat is now passing the Shanghai International Passenger Terminal, where 10,000-ton passenger ships can dock. Besides the Shanghai-Hongkong passenger liners "Haixin" and "Shanghai", the cruisers from Japan, Italy, Holland, Australia, Greece, Denmark,

Norway and other countries also anchor here. We receive tourists at this wharf from 2-3 cruisers on the average every month. It is regarded as a tie of friendship linking the Chinese people with the people of other countries.

Next to it are the Shanghai No.5 and No. 3 Loading and Unloading Areas. The No.5 Loading and Unloading Area is specially for foreign trade. The frontage of the wharf is 1,120 metres long, capable of berthing 6 ocean-going ships at one time. The annual shipping volume is about 3 million tons, showing an increase of 5 times over that of the early post- liberation days. The No.3 Area was formed from 4 wharves formerly owned by the British. The total frontage of the wharf is 1,120 metres in length. This area mainly handles sundry goods, iron and steel products and cargoes in bulk. The coastal liners from Dalian, Qingdao, Wenzhou and other cities mainly anchor here. Both wharves have a history of over a hundred years.

The Shanghai Harbour, with its wharves lining the river, is the largest port in China. Lying midway on China's coastline, Shanghai is an important pivot of transportation by land and water. Ships can sail from here up the Changjiang River through its tributaries to the interior and down to the sea. Thanks to the ice-free harbour, short fog periods and occasional visits of typhoons, Shanghai is an ideal haven for ships. The harbour consists of 12 loading and unloading districts, and one passenger terminal with over 50,000 workers and staff. After the founding of New China, the harbour completely changed its face through expansion and the renovation of old installations and the building of new facilities. It now has 96 berths and 97 buoys, including 45 buoys for 10,000-ton-

ners. The area of its pile-grounds is 1.26 million square metres and that of its warehouses is over 360,000 square metres. The harbour can berth a hundred 10,000-ton ships at the same time. More than 1,700 ocean-going freighters and 15,000 coasters and river steamers call at this port every year. In the early post-liberation days there was hardly any mechanical equipment on the wharves and the dockers had to use their shoulders and backs to carry cargoes. Thanks to technical innovations, most of the work is now done by such machines as trailers, forklifts, cranes, belt conveyers, etc. In 1983, passengers to and from Shanghai through the harbour totalled 5.11 million, and the volume of freight handled was 91.91 million tons, 47 times that of 1949, among which foreign trade freight amounted to 19.84 million tons, accounting for 21.6 per cent of the total shipping volume of the harbour. In 1984 Shanghai Port handled over 100 million tons of freight. At present, Shanghai has 22 shipping lines for foreign trade and has trade ties with 160 countries and regions in the world.

Opposite to the No.5 Loading and Unloading Area is the Shanghai Shipyard. In pre-liberation days, it had only 500 workers and could only repair small ships and disassemble worn-out vessels. But now, it has two shipways for 16,000-ton and 30,000-ton ships and has become a multi-purpose shipyard which is able to produce 10,000-ton ocean-going freighters and 10,000 h.p. marine diesel engines. In 1970 the shipyard built its first 10,000-ton ocean-going freighter. In 1979 it built for the Sino-Polish Shipping Company a 14,000-ton ocean-going freighter, the Shao Xing. In June 1983 it produced a 16,000-ton multi-purpose freighter, the Hua Tuo, the first of its kind ever built in China.

Ladies and gentlmen, now I would like to give you a brief account of the ship-building industry of Shanghai. Shanghai's ship-building industry ranks the first in the country. Under the Shanghai Ship-Building Industry Corporation are 6 large shipyards—Jiang nan, Hudong, Shanghai, Zhonghua, Qiuxing, and Donghai, 5 accessory factories and three research institutes, with 68,000 employees in all, including 6,500 engineers and technicians. These shipyards have altogather 25 shipways (including 7 slips for 10,000-ton ships) 9 docks (4 for 10,000-ton ships) and 35 wharves. They are capable of making 27,000-ton and 36,000-ton ocean-going ships, special-purpose vessels and drilling platforms. The biggest ships they can build with their exsisting equipment are 60,000-ton ones.

Since liberation, the ship-building industry of Shanghai has undergone great changes and building new ships has become its main task instead of repairing ships. In the past 30-odd years, about 5,000 ships of 400 different types have been built in Shanghai, with a total tonnage of 3 million. In 1982, when the two 27,000-ton freighters for carrying cargoes in bulk, the Shihu and the Shiyi, built by the Jiangnan Shipyard for the Hongkong Globe Shipping Group, were launched in succession, Mrs. Imelda Marcos, wife of the Philipine President, and Mrs. Thatcher, the British Prime Minister, were invited to cut the ribbons at the transfer ceremonies. Mr. Bao Yugang, Chairman of the Hongkong Globe Shipping Group, said at the naming ceremony of the ships that the completion of the two ships on schedule is a solid proof that Chinese shipyards are capable of building the world's first-class ships.

On our right there is a structure formed by 18 big round tanks. That is the new grain elevator of the No.2 Loading and Unloading Area, the largest in China with a seriation of equipment and installations for loading and unloading grain in bulk. It is composed of 18 tall tube-shaped concrete tanks, with a total capacity of 40,000 tons, an operating building, landing stages and the filling bunkers, and equipped with grain suckers, loading machines, electronic automatic weighing devices. The workers sit and press buttons in the control room. The sucking pipes of the six suckers will automatically fit into cabins of the ship and grain is discharged into the tanks. It has the capacity of unloading a 15,000-ton freighter in 24 hours.

You will find on our left two chimneys soaring into the skies. This is the Shanghai Yangshupu Power Plant. It was built by the British in 1913, the first thermo power plant in Shanghai, and then sold at 81 million taels of silver to the U.S. Electric Bond Company of the Morgan financial group. It was then changed to the Shanghai Power Company. Between 1930 and 1935, the company raked in 84 million taels of silver by selling stocks and bonds on seven occaions. It not only brought back the cost of buying the plant, but also gained a net profit of 3 million taels of silver. Thanks to a series of technical transformations since liberation, the present power generating capacity is 260,000 kw.h. The annual output has risen from 1 billion kw.h.of the early post-liberation days to 2.1 billion kw.h., while coal consumption has decreased by one third. In recent years, the plant has laid 7 kilometres of pipes for supplying steam to 62 factories, providing a good service for production and the livelihood of the workers. The lower chimney is made of steel and 104 metres high, and the taller is made of concrete, 180 metres in height.

Over there on the right bank is the Hudong Shipyard built in 1937 by a British businessman named Moller. It was then a simply equipped small shipyard with about 200 workers. As a result of major technological innovations carried out on three occasions since liberation, it now possesses two shipways, each with a tonnage of 10,000, 8 shipways each with a tonnage of 3,000, 3,600 pieces of production equipment of various kinds, and has developed into a multi-purpose shipyard which can design and produce 36,000-tonners and 10,000 h.p. diesel engines. In the two years of 1982–1983, it built three 36,000-ton freighters for the Hongkong Globe Shipping Group. Distinguished foreign guests were invited to preside over the launching ceremonies.

Our boat has now sailed 10 kilometres and is passing by the Fuxing Isle, on which there is another shipyard, called the Zhonghua Shipyard. It was established in 1926 by a Chinese named Yang Junsheng and could only do some repair and dismantling work. Now, it can build large ocean-going freighters and other inland river boats.

When the boat passes the Fuxing Isle, a green belt of trees appears before your eyes. That is the Gongqing (the Communist Youth League) Forest Park now still under construction. It used to be a tree nursery set up in 1956 and named after the Chinese Communist Youth League. The completed park will consist of two parts – the northern park and the southern park, combining the jungle scene with the art of traditional Chinese landscaping. The southern park is characterized by chambers, towers, ponds and bowers, typical of the Suzhou garden style where tourists can enjoy themselves angling and drinking in the beautiful

view. The northern park is made up of a natural reserve and a playground for young people. Tourists will see such small animals as deer, rabbits and squirrels in the dense forest, and can also ride horses and play simulated hunting games.

Ladies and gentlemen, you must have seen a pagoda standing on the left bank. Some of you may wonder what historic site it is. It is a water storage tank of the Zhabei Power Plant. The upper part is the water tank and the lower part consists of offices and lounges. Standing on the top of the tower one can get a good view of the Huangpu River. The plant was built by the Chinese in 1928 with a generating capacity of only 30,000 kw.h. But now the generating capacity has been increased to 450,000 kw.h. There are other power plants built after liberation in the industrial satellite towns in suburban Shanghai, such as the Minghang Power Plant and the Power Plant of Baoshan Iron and Steel Complex with a generating capacity of 600,000 and 700,000 kw.h. respectively. In 1982, the total power output was 11.9 billion kw.h.

Opposite to the "pagoda" stands a row of high stacks. That is the Shanghai Oil Refinery, formerly a small oil storage with only six tanks and 4 shabby warehouses. Now it has become a modernized multi-purpose oil refinery. Its refining capacity of crude oil reaches 4.5 million tons. It can produce not only different specifications of gasoline, kerosene, lubricant, paraffin, pitch and coke, but also oils for the war industry and scientific research.

We are now passing the No.9 and No.10 Working Districts of the Shanghai Harbour. This is an international container terminal under construction. The No.9 Working District was set up in 1959. The frontage of the wharf extends as long as 1,079 metres

and six 10,000-tonners can be berthed at the same time. The annual shipping volume amounts to over 3 million tons. The working district is equipped with more than 200 loading and unloading machines of various kinds and 2 railway branch lines. It is now building two modern international container wharves with a shipping volume of 200,000 standard containers.

No.10 working district is a land–and–water transport working zone set up in recent years. With a 6-kilometre-long railway line and nine deep-water berths, its annual shipping volume is over 3 million tons, and its container shipping volume amounts to 50,000–70,000 pieces. Both the No.9 and No.10 working districts mainly handle import and export goods, such as imported steel, machinery equipment, household electric appliances, wheat, etc., exporting silks, tea, cotton textiles, arts and crafts, canned food, etc.

The Shanghai Harbour is now developing container shipping, and has opened three main through shipping lines to Japan, the United States and Australia with regularly scheduled dates, liners and containers, and two branch lines of Shanghai-Hongkong and Zhangjiagang -Hongkong. Meanwhile it has also started the business of container shipping to Europe.

The excursion boat will arrive in half an hour at the Wusong Mouth where the Huangpu joins the Changjiang River. By the time you get there, you will see the ruins of the Wusong fort—an ancient battlefield. I will tell you briefly the history of the fort. When the Opium War broke out in June, 1840, General Chen Huacheng, military commander of south Changjiang River basin, and his troops garrisoned the Wusong Mouth. They reconstructed the old fort, dug trenches and cast 60 new iron cannons, each weighing 4,000

kilograms. In June, 1840, the British fleet fiercely bombarded the Chinese army at the Mouth in an attempt to force a landing. Under the command of General Chen, the Chinese troops fired back at the invaders, inflicting heavy losses on three British warships and killing 300 enemy troops. In spite of General Chen and his men's brave resistance the British troops occupied the east fort where the guarding general Niu Jian deserted. General Chen and his men fought to the last and were finally killed in the battlefield. The Wusong fort witnessed the heroic struggle of the Chinese people against foreign invaders. A memorial temple was later set up to commemorate the national hero Chen Huacheng.

We are now approaching the Wusong Mouth. You can see a tall tower. That is a signal tower built in 1979 with a height of 45 metres. The top is a double-deck watch tower, in which the personnel of the harbour supervisory administration sit before the screens of the navigation apparatus day and night to watch and direct the water traffic and contact the ships by signal lights. Statistics show that 1,700 ships, big and small, including sixty 10,000-ton ocean-going ships, pass through the Wusong Mouth every day.

On the right of the tower is a big clock-like device standing in the river. It is a tide gage made in 1937 to measure the tides, water levels and the height of high water. It provides important data for ships to come into or go out of the harbour, to moor at wharves or to buoys in a safe way.

Between the water tower and the tide gage lies a stone breakwater, over 1,000 metres long, separating the Huangpu from the Changjiang. It was built in 1911 to check the rapid currents of the Changjiang from flooding the east bank of the Huangpu, to control

the tides and to ensure the safe sailing of ships outside the Wusong Mouth.

To the west of the breakwater there is a mound green with trees. That is the site of the Wusong Fort.

If you look further to the west, you will see a forest of high chimneys and factories. That is the Baoshan Iron and Steel Complex still under construction. It is designed to produce each year 6.5 million tons of pig iron, 6.7 million tons of steel and 4.22 million tons of steel products and 1.24 million tons of steel ingots. Since the complex is located on the bank of the Changjiang River, its raw materials, fuel and finished products can be transported by water. The principal raw material unloading wharf is able to berth three 50,000-ton or 100,000-ton unloaded ships simultaneously. The whole project is to be built in two stages. Part of the complex has been put into operation. Computers are widely used to control production in the whole complex. Once completed the complex will greatly contribute to the development of our country's iron and steel industry and other industries.

The complex is named after Baoshan County where it is located. It is said that the name of the county comes from a legend. "Baoshan" means "treasure mound" in Chinese. In 1412, the 10th year of Emperor Yongle's reign in the Ming Dynasty, the county magistrate ordered an earth mound be built at the Changjiang estuary for guiding the ships. The mound was called "treasure hill". The emperor personally inscribed a stela for it. The inscription on the stela reads that the local people had often seen a shadow of a hill betore the mound was built. The mound was built exactly on the spot where the shadow was, which then disappeared. So

people said that the shadow was a hint from God for building a mound. When the county was established, it was named Baoshan, after the "treasure hill".

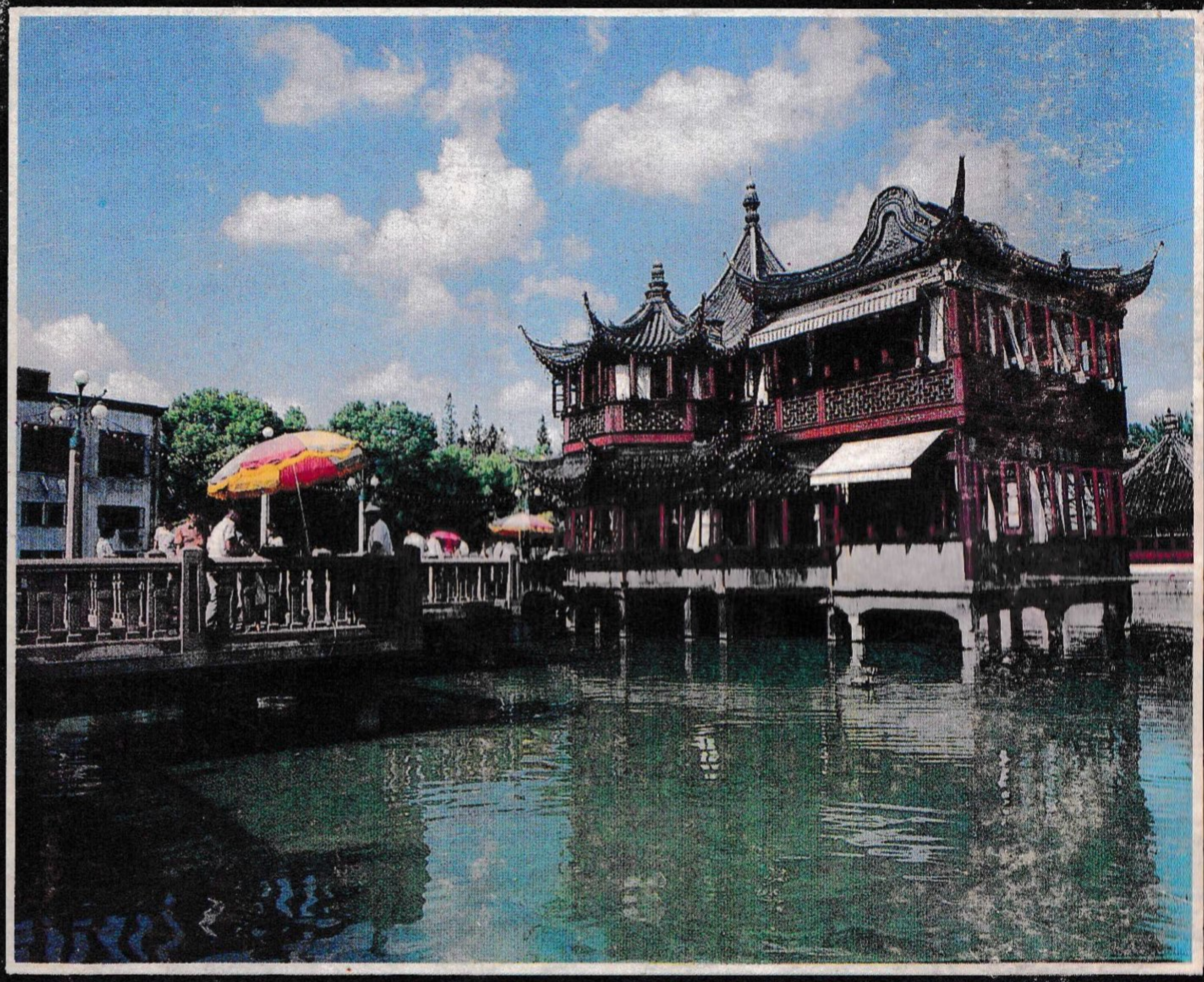
Ahead of us is the Chongming Island, the third biggest island in China. It's one of the 10 counties in the suburbs of Shanghai and covers an area of 1,083 square kilometres.

Here we are at the Wusong Mouth, the confluence of the three streams of water from the Huangpu, the Changjiang and the East China Sea. If you are lucky, you will see at the high tide the fascinating view of three streams of water in three different colours. The water in the Huangpu, flowing down from the city, is polluted, grayish in colour, while the Changjiang is yellowish with silt and the water from the sea is green. People call it "the three layer water". There are two tides in Shanghai and people can see such three-colour water twice a day.

The Changjiang River, the longest river in China, rises in the Tibetan highlands in Qinghai Province and flows through the provinces of Tibet, Yunnan, Sichuan, Hubei, Hunan, Jiangxi, Anhui, and Jiangsu and the municipality of Shanghai, and then empties into the East China Sea. The river, 6,380 kilometres long, is the third longest river in the world. It has always been known as the Yangtze River.

Ladies and gentlemen, now the boat is turning round and making its way back. There is an acrobatic show on the lower deck. Those who would like to go will please follow me down to the show hall. Thank you.

Translated by Xu Jueming



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